

# Musical America

JUNE

1957



**Puerto Rico Festival  
Becomes Tribute  
To Pablo Casals**

**Milton Katims Spurs  
Growth of  
Seattle Symphony**

**Jacob's Pillow Is  
Symbol of Ted Shawn's  
Pioneering Spirit**

**International and  
National Reports**

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B

**JAMES  
CHRISTIAN  
PFOHL**

# FESTIVAL QUARTET

VICTOR BABIN, *Piano*

WILLIAM PRIMROSE, *Viola*

SZYMON GOLDBERG, *Violin*

NIKOLAI GRAUDAN, *'Cello*

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# Music Festival in Puerto Rico— A Tribute to Art and to Casals

By ENZO VALENTI FERRO

San Juan, Puerto Rico.—All the preparations, all the enormous interest of the public, all the sacrifices that the creation of the Casals Festival here had cost were at the point of shipwreck on the morning of April 16 when only a week or less remained to the opening of the festival. During his first rehearsal with the orchestra, formed by Alexander Schneider, and while Schubert's Fifth Symphony was being worked on, Pablo Casals felt ill and had to leave the podium. What seemed at the moment to be a temporary pain was soon diagnosed as a cardiac attack, and the doctors ordered Casals to observe strict rest.

In addition to the uncertainty evoked by the cellist's health, there was general dismay in the face of the somber prospects for the festival caused by the unexpected situation. However, it was the unanimous determination of the artists and the organizers to go ahead with the festival. Casals himself wanted it that way. In the end, the festival planned by Casals turned into an act of homage on the part of everyone to the great artist who from his sick bed never ceased to care for the course of the event that was taking place under his own spiritual patronage.

## Schneider Prepares Orchestra

Naturally, the program had to be rearranged, eliminating those works in which Casals was to have appeared as performer. The task of preparing the orchestra fell on the shoulders of Mr. Schneider, who performed a truly heroic feat. The more than 50 musicians of the orchestra and the soloists co-operated with him in the most cordial, loyal and disinterested way, setting a high example of artistic conscience. We who had the privilege of being present at the rehearsals have an imperishable memory of the exhausting task that these men performed, in their determination to surpass themselves and to have the Casals Festival achieve an artistic rank worthy of that name and of the expectations that it had aroused. In long and wearying days of labor, the sounding mechanism was adjusted until it reached a degree of perfection that has seldom been attained.

By common consent, the podium that Casals had left vacant by force of circumstances would not be occupied by any other conductor. From his chair as concertmaster, Mr. Schneider would see to the precision of the attack and would indicate dynamics and the beat, without visibly assuming the task of conductor of the group.

## Success of Concerts

The news of Casals' illness at first disconcerted the music-lovers who had not yet reached Puerto Rico. However, the number of reservations canceled was insignificant. This could be seen beyond the shadow of a doubt on the night that the festival was inaugurated. The Puerto Rico University Theatre, where the festival was held, afforded a spectacle worthy of great events—an impressive, enthusiastic audience, among whom were musicians and music critics who had



Above: Isaac Stern, left, and Milton Katims, who participated in the festival. Right: Casals' home on San Juan's beach. Below: David Oppenheim, who is director of Columbia Records Masterworks division, rehearses in the musicians' dressing room



of the most perfect ensembles that can be imagined. Both because of the rank of each of its members and because of the quality of their collective work, each performance of that orchestra was a new experience of auditory and esthetic pleasure. The incomparably lovely sound, perfect precision, and unusual musicianship—all evoked the admiration of the experts and the general public.

## Style of Interpretation

In interpretation, in comprehension of the style of each of the works performed, some adverse observations could be made, depending on one's own ideas of interpretation. To this writer almost all the performances had the common characteristics of sumptuousness, opulence of sound, even when not needed, and exaggerated velocity in the fast movements. Bach was frequently adorned with lights and shadows that were not only unnecessary but uncalled for; Mozart and Schubert sometimes asked for a

flexibility and a delicacy in phrasing that they did not receive. But despite all observations of this type that might be formulated, no one can doubt that artistic earnestness was one of the most notable characteristics of the festival.

The festival consisted of 12 concerts, equally divided between performances of symphonic and chamber music. The list of distinguished soloists, many of whom had already appeared with Casals at the festivals of Prades and Perpignan, included Rudolf Serkin, Eugene Istomin, Mieczyslaw Horszowski, and Jesus Maria Sanroma (a native of Puerto Rico), pianists; Isaac Stern, Joseph Szigeti, and Mr. Schneider, violinists; Maria Stader, soprano; Gerard Souzay, baritone; and the Budapest Quartet.

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## Bach, Mozart, Schubert

It would be too long to list in detail the works played. Some of the programs were completely dedicated to the music of Bach or Mozart; others combined the music of these two composers with that of Schubert. In general, it can be said that the performances indicated great intelligence and sense of proportion on the part of the artists—a critical analysis of each one of the performances would be fatiguing to the readers.

With praise for the artists must go praise for the organizers of the festival. Besides Casals and Mr. Schneider, these included Alfredo Matilla, music critic and director of musical activities at the University of Puerto Rico, and the members of the Casals Corporation, which had the task of financing the festival. This corporation received a substantial financial contribution from the government of Puerto Rico as well as donations from the



Photos by Puerto Rico News Service

An informal moment at the Casals Festival in Puerto Rico. Above from the left, Alexander Schneider, Eugene Istomin, and Rudolf Serkin



principal local banking, industrial, and commercial establishments.

At the end of the festival, it was announced that the concerts were such a success that there definitely would be another festival next year.

Let me say, once again, that this enchanting Caribbean island has given America and the world an admirable example of faith in art and respect for art. Pablo Casals, who was the inspiring spirit of the festival of Puerto Rico and unexpectedly deprived of the chance to participate actively in it, was eloquently honored by all those who came to his call. He can be well satisfied.

## Canadian Capital Plans Festival

Toronto.—The first formal step toward setting up an annual Arts Festival in Ottawa, Canada's capital city, in 1959 or 1960, has been taken by incorporation, under Dominion laws, of The Canadian Festival of the Arts. Among the 16 incorporators are men in the Government service, prominent officials of leading art galleries and museums, private patrons of music, theatre and the visual arts, and business executives. Issue of letters patent to this group followed study by it of a report on such a venture by Ian K. Hunter, former director of the Edinburgh Festival.

No plans for financing, managing or housing the festival features are announced. But it is stated that music, including opera and ballet, other theatrical productions, painting, sculpture and films will be included in the annual fare offered Canadians and visitors from abroad.

—C. S.



# Musical America

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## Eternal Adversaries

**A**N editorial and an article by Roger Goeb in the current issue of the *American Composers Alliance Bulletin* concerning the contemporary composer and his eternal adversaries (though sometimes friends) the performers, the critics and the public, offer food for thought.

The editorial is a postmortem on the sour morning-after reviews received by Jacob Avshalomov's "Inscriptions at the City of Brass", premiered on March 12 in New York; the article is a lamentation over what the author considers the fetish of the "great" performance in which individual "interpretations" of familiar classics have come to overshadow the music itself in the eyes of performers, critics and public alike and thus have made short shrift of new music, the proper interpretation of which is anybody's guess (except the composer's, of course).

**H**OWARD TAUBMAN, of the New York Times, began his review of the Avshalomov piece with the query: "Don't composers have any fun any more? The five represented last night in the Schola Cantorum's concert of contemporary music for chorus and orchestra seemed to be bowed down by the gravity of their subjects. Even a set of songs of spring was sicklied o'er by a pale cast of gloom." And Paul Henry Lang, in the *Herald Tribune*, began: "Last night's concert . . . presented a whole array of first performances which left this listener limp with sorrow and frustration. The prevailing atmosphere was bleak and hopeless but I could not cry because the music was so bad."

The rather mild plaint of the editorial is that

## Enkindling Spirit

**A**LTHOUGH most of the last decade of his life was spent in a milieu considerably removed from the opera house—Broadway theatricals, motion pictures, radio, television—Ezio Pinza's historical renown undoubtedly will be that of one of the great opera singers of his generation.

But he was more than a singer. He was one of the great singer-actors of his time, which is the ultimate accolade that can be bestowed upon an artist of the lyric theatre and places him in the company of Chaliapin, Schorr, and like luminaries for whom a great voice is only part of their gift.

What are the extra qualities that make all the difference in such cases? They elude exact definition, but we know that they have to do with innate artistry combined with a natural and highly developed ability to communicate to an audience. A warmth, a sense of dramatic and emotional

the reviewers threw the book at this music without saying explicitly what it was or why they didn't like it. Of the Avshalomov work, which had a narrator, Mr. Lang said simply that he was "unable to listen to music while some one is talking" and that "this sort of 'oriental' music always recalls old moving pictures". Mr. Taubman allowed that "What one heard of it disclosed a knowledgeable handling of chorus and orchestra . . . so that an atmosphere of the exotic Orient was evoked".

**T**HIS is sketchy appraisal, to be sure. But the fault lies with the system, not with the reviewers. It is an intellectual impossibility to give a considered, reasoned and detailed account of a complex piece of new music after a single hearing in the midst of a lot of other new music and without so much as a preliminary glance through the score. How reviewers are going to be given the opportunity to listen to such works two or three times before rendering an opinion or how they ever would find time to study all of the scores in advance, assuming composers were in a position to provide them, which they are not, is the nub of the problem. Where is the solution?

Mr. Goeb finds so much preoccupation with individual interpretation and the "great" performance of classics on the part of conductors and performers that he thinks new music is inadequately prepared, to its detriment, and that audience attention has been so riveted upon performance techniques that the music itself is lost sight of. This is an interesting, though hardly new, point which we shall look into at a later date.

involvement and an infectious feeling of mutual understanding and appreciation flow back and forth across the footlights between such a performer and his public, and, irresistibly, they love each other:

**P**INZA never just appeared in a performance, he took possession of it. In the 70-odd roles of his repertoire (notably such definitive ones for him as the savage, demented Boris, the swash-buckling, breathtakingly handsome Don Giovanni, and the sinister, yet suavely humorous, Mephistopheles) he was master of his domain and more than likely to set the style and pace of the whole production.

Enkindling spirits such as Ezio Pinza's heat the blood of our theatre and keep it coursing with pulse and vitality. Whether it be "The Marriage of Figaro" or "South Pacific," the spark is the same and the eternal need will never diminish.

## On the front cover

Conductor and educator, James Christian Pfohl is founder and music director of Transylvania Music Camp and the Brevard Music Festival in Brevard, N. C. He has just completed his fifth season as conductor of the Jacksonville (Fla.) Symphony and his eighth season as conductor of the Charlotte (N. C.) Symphony. He has been awarded an honorary Doctor of Music degree from the Cincinnati Conservatory of Music and a presidential citation from the National Federation of Music Clubs for his achievements.

Born in Winston-Salem, Mr. Pfohl attended the University of North Carolina, later earning a Master of Music degree from the University of Michigan. From 1933 to 1952, he was music director of Davidson (N. C.) College, and for eight of these years he was director of music at Queens College, Charlotte, N. C. He founded the Transylvania Music Camp in 1936, and eight years later moved the camp to its present site in Brevard, instituting the Brevard Music Festival in 1946.

He was recently guest conductor of the University of Miami Symphony, and is conducting a weekly half-hour television program over WBTV in Charlotte. He is director of music at the Myers Park Presbyterian Church in Charlotte and director of the Moravian Church Chorus and Orchestra in Winston-Salem. (Photograph by Kugler's, Charlotte, N. C.)



**JAMES  
CHRISTIAN  
PFOHL**

MUSICAL AMERICA



# International Report

## Royal Ballet in London Essays Authentic Petrouchka

London.—The Royal Ballet (formerly the Sadler's Wells Ballet) set itself one of the severest tests in its history when, on March 26, it gave the first performance of its new production "Petrouchka". This classic of Russian ballet had been danced by other English ensembles but never by the Royal Ballet. Its previous performances on the stage of the Royal Opera House had been given first by the Diaghileff Company before World War I, with Nijinsky in the title role and Karsavina as the ballerina; during the 1930s it had been danced by the De Basil Company and Les Ballets Russes de Monte Carlo.

The present Covent Garden revival was given as authentically as possible. The original Benois designs for scenery and costumes were used, with a wonderful back-drop of the Admiralty Square, St. Petersburg (Benois himself sending designs, sketches, and taking an interest, from Paris). The Fokine choreography was employed, and the original production was supervised by Diaghileff's régisseur Serge Grigorieff, assisted by his wife Lyuboff Tchernicheva, while Karsavina, who lives in London, was also on hand to help.

### Fonteyn as the Ballerina

Margot Fonteyn was cast as the ballerina, Alexander Grant as Petrouchka, Peter Clegg as the Blackamoor, and Frederick Ashton as the Showman; Sir Malcolm Sargent was invited as guest conductor. Yet, for all this, the performance, good though it was, was not as good as it should have been. The crowd scenes failed to come to life, and one was left with the impression of young boys and girls, dressed up as Russians, behaving in a very genteel manner (the visit of the Bolshoi Company last September had definitely spoiled us).

Miss Fonteyn did not really get inside the role of the Ballerina, and in any case, her personality was not suited to this part. Mr. Grant's Petrouchka was moving and convincing and should get even better; but Mr. Clegg's Blackamoor was weak in characterization. Sir Malcolm did not do justice to the wonderful score; and the orchestra, not the opera house's regular ensemble, most of which was on tour with the opera company, was clearly not up to standard.

### Markova Is Guest Artist

The occasion of the first performance was a Gala Night in the presence of Queen Elizabeth, the Queen Mother, and Princess Margaret, in aid of the Royal Ballet's benevolent fund. For the occasion Alicia Markova appeared, as a guest, in "Les Sylphides"; and Miss Fonteyn, Nadia Nerina, Svetlana Beriosova, Elaine Fifeild, Michael Somes, Alexander Grant, Brian Shaw, Philip Chatfield, and David Blair were in Ashton's *Pièce d'occasion* "Birthday Offering".

In the operatic field, the novelty of recent weeks has been the first professional performance in England since 1853 of Berlioz's "Benvenuto Cellini", by the Carl Rosa Opera.

This company, which has no permanent home of its own, tours the country, and is extremely popular in the provinces. The company's two-week London season at Sadler's Wells has become a regular institution since the Arts Council began to pay the company a subsidy some three years ago.

"Cellini", like all the operas the company produces, was tackled with enthusiasm and energy; but the company lacks a real producer and the



"The Fair Scene" in the Royal Ballet's new production of "Petrouchka". From the center-left are Peter Clegg as the Blackamoor, Margot Fonteyn as the Ballerina, Alexander Grant as Petrouchka, and Frederick Ashton as the Showman

hand of a sound musical director. In the event, Berlioz's rather hotch-potch of an opera, which falls between the stools of French grand opéra and opéra-comique, only received a fair performance. In the title role, Charles Craig, a former-Covent Garden chorus tenor, was strikingly impressive and treated the audience to some exciting singing. Estelle Valéry began well as Teresa but tired before the evening ended.

### Wilson Scenery Praised

The scenery by Hamish Wilson, who used to design for Glyndebourne in the 1930s, was for the most part excellent. The orchestral playing was, to put it mildly, of the rough and ready order, but there was no question that given an adequate performance, this opera has much to commend it.

Covent Garden began its summer season with a performance of "Madama Butterfly" on April 20 with Victoria de los Angeles, returning to the opera house, for the first time in the title role since 1951. Her Cio-Cio-San seems far more moving than it was then, and the soprano is now completely a mistress of the stage. John Lanigan and Geraint Evans, two members of the permanent company, gave adequate support as Pinkerton and Sharpless, and the orchestra under Rudolf Kempe, now happily restored to health, produced the most ravishing sounds imaginable.

A revival of "A Masked Ball" introduced an outstanding young Cana-

dian tenor, Jon Vickers. Covent Garden has long needed a virile heroic singer of his kind, and he should prove a valuable acquisition to the company. The standard of singing of the whole cast was far in advance of the pre-Christmas performances of the opera, and Mr. Vickers and Amy Shuard (Amelia) brought the performance to a standstill, after their exciting and impassioned singing of the love duet. Edward Downes, young Covent Garden conductor, gave the best account yet heard of the score since the work was revived in 1952.

Mr. Kempe's appearances in London have not been confined to the opera house, and his concerts with the Royal Philharmonic and the London Symphony ended with ovations from

Two Russian visitors have created the most favorable impression and aroused great enthusiasm—the cellist Mstislav Rostropovich and Emil Gilels. Mr. Rostropovich gave a concert with the Royal Philharmonic, under Sir Malcolm Sargent, offering the first performance in England of Prokofiev's Sinfonia Concertante for cello and orchestra, and also the Variations on a Roco Theme by Tchaikovsky. The Prokofiev work proved tedious, and not even the soloist's brilliant technique and playing could alter that. His recital at Wigmore Hall included sonatas by Brahms and Shostakovich and Bach's Suite No. 6.

Mr. Gilels gave two concerts with the Philharmonia Orchestra, under Efrem Kurtz, but I was prevented from hearing these. According to all reports, his playing of concertos by Beethoven, Tchaikovsky, and Prokofiev was memorable.

Another pianist who gave a superb and unforgettable recital was the Italian, Arturo Benedetti Michelangeli, who in a program of Schumann, Debussy, and Chopin, treated us to an evening of playing that was as satisfying intellectually as it was exciting technically.

Ruth Slenczynska, whom Londoners had not heard since her child prodigy days, returned as a fully-fledged young lady and impressed listeners by her technique in Chopin and Bartok.

Among visiting singers, we have heard a somewhat superficial, but none the less charming, recital by Lisa Della Casa, accompanied by Gerald Moore. Miss Della Casa also sang Strauss's Four Last Songs somewhat coolly with the BBC Symphony, under Sir Malcolm Sargent.

Dietrich Fischer-Dieskau again proved himself to be one of the greatest lieder singers of the day in a Schubert program at Festival Hall, superbly accompanied by Mr. Moore. He also sang Bach with the London Symphony.

Two foreign orchestras have visited us in recent weeks. The first was the Bamberg Symphony, under Josef Keilberth, who proved a dull and uninspiring conductor. Then Amsterdam's Concertgebouw Orchestra, under Eduard van Beinum, gave two rather dull concerts at Festival Hall. The orchestra was still a fine body of musicians, but I recall greater warmth and, when required, delicacy, than it displayed on this occasion.

—Harold Rosenthal

## Paris Host to Many Ensembles In International Festival

Paris.—The "Théâtre des Nations", global title of the international festival of opera, ballet, and drama now being held and to run through July at the Théâtre Sarah Bernhardt in Paris, opened with a visit of the Yugoslav National Opera and Ballet company from Belgrade.

The company, which was seen already last year in Paris at the Théâtre des Champs Elysées in "Prince Igor" and "Khovantchina", this year chose to present "Don Quixotte". Miroslav Cangalovic, with his unusual voice, appearance, and inspired trance-like manner, scored a remarkable success as the quixotic Knight.

Zarko Cvejc, who has a well-placed baritone voice, made an excellent Sancho, and he scored a great success with his big aria in defense of Don Quixote in the last act. Birirka Cvejc made an attractive Dulcinée, but though she handled her voice in a capable manner, its quality was hard.

Although this production as a whole and the opera itself were not outstanding, the lighting effects, and in particular the turning shadows of the windmill sails, were good, and the death of Don Quixote, standing with his arms wound back over his enormous shield to support him, was impressive. Oscar Danon achieved the

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maximum possible effect with Massenet's score.

The Yugoslav company also presented an evening of ballet. Two rather indifferent folksy ballets with undistinguished music by Kresimir Baranovic flanked a really first-class production of "The Miraculous Mandarin" by Bartok and Lengyel. This was, in fact, the first production I have ever seen of this formerly boycotted ballet, in which the subject had not been disguised to the point of confusion.

The outstanding decor and costumes by Dusan Ristic, the fluent and inventive choreography of Dimitrije Parlic, who has obviously been influenced by Roland Petit as well as Balanchine and Robbins, and the wonderfully expressive dancing and acting of Dusanka Sifnios as the Girl and Steven Grebeldinger as the Mandarin left us in no doubt as to what it was all about. Combined with the excellent performance of Bartok's music under Kresimir Baranovic, all added up to a very exciting and sophisticated performance.

The succeeding productions at the festival, as covered to date, were predominantly German and included a festival in honor of the late Berthold Brecht. Unfortunately, I missed "The Life of Galileo". Paul Dessau has written the exceptionally good songs which are an outstanding feature in "Mother Courage". This is surely one of Brecht's most extraordinary and most moving plays as acted by the Berlin Ensemble with Helena Weigel in Brecht's own production. The music seems but a small jump, musically speaking, to Kurt Weill's more extended score for Brecht's "Dreigroschenoper". But, alas, a wider gulf separated the quality of the performance by the Schauspielhaus Bochum from that of the Berliner Ensemble.

### Shock Tactics in Staging

The Bochum company uses the shock tactics of exaggerated stylization, and in spite of the obvious gifts of Hans Messmer as Mackie, the opera acquired the glittering hardness of a puppet show. This was grimly oppressive rather than pointedly satiric.

The Wuppertal Ballet Company presented an interesting program, which was perhaps more remarkable for its music than for its individual dancing. Three ballets were shown—"Jack Pudding" with music by Hans Werner Henze; Music for Strings, Celesta and Percussion by Bartok; and "Pelléas et Mélisande" by Schoenberg. Without boasting any outstanding solo dancers, the company was good and well-disciplined and was seen to special advantage in the ab-

stract and musically conceived ballet to Bartok's music.

The Schoenberg score was beautifully conducted by Helmut Fellmer with the Paris Conservatoire Orchestra, and this ballet was an interesting essay in poetic romanticism, reminiscent at times of Arthur Wackham's illustrations. "Jack Pudding" had some interesting ideas, particularly for the scene changes, but also some very old-fashioned ones, including the costumes dating from the 20s. Henze's music was pleasant, but rather static, and much of it seemed to be in imitation of middle-period Stravinsky. The choreography of all three ballets was devised by Erich Walter, who displays a fertile invention.



Helena Weigel, as Mother Courage, sings the "Song of Courage" in the outstanding performance of the Berthold Brecht Festival in Paris

### Ambitious Season At San Carlo

Naples—San Carlo's opera season, which began last fall with a new production of "Falstaff", in its earlier portion saw a dozen operas performed, including a contemporary opera, an all-German production, the first Neapolitan performance of a Czech opera, and a number of revivals, some of them seldom mounted.

In "Falstaff", Mario Rossi led the San Carlo orchestra with eminent musicality as well as with security and vigor. The choice of protagonist was less happy; though Giuseppe Taddei has sung the role a number of times and has also recorded it, he has not developed a stage personality that makes him convincing to see. Vocally, he was adequate, but never touching or funny.

Renato Capecchi, without really sufficient voice for Ford, acted with his usual intelligence. The young South American tenor Luigi Alva was not at his best on opening night, but he nevertheless gave additional proof that he has a pleasing, lyric voice and an attractive stage presence. He was a good Fenton.

The ladies were all fine. Ebe Stignani was an imposing, if not a highly comic Quickly; Miriam Pirazzini, a sound, musical Meg; Clara Petrella, a pretty and deft Alice. The American

Anna Moffo was a lovely, tender Nannetta and sang her last act air with charming freshness and taste.

For its second offering of the year, the San Carlo presented "Monte Ivnor" by Ludovico Rocca, the director of the Turin Conservatory. The opera was correct, ably orchestrated, but dull. The score was marked with reminiscences, Mussorgsky being the most prominent, since the libretto had a Middle Eastern setting (based on Werfel's "Forty Days of Musa Dagh"). Written during Fascism, it had been more or less withdrawn soon after its first performance (Rome, 1939) because of the theme. One must admire the courage of composer and librettist for tackling the theme of racial persecution at that period.

### Taddei in Leading Role

Again Giuseppe Taddei sang the leading role. He and soprano Leyla Gencer did their best to breathe life into the music; at times they almost succeeded. But the chorus was really the star of the show, and the best of the opera was a "set" piece: a baptismal scene. Armando La Rosa Parodi handled this with delicacy, and throughout the opera managed to keep the massive work moving along.

Mr. La Rosa Parodi also conducted the revival of "Il Barbiere di Siviglia", which with that other opera buffa masterpiece, "Don Pasquale", brightened the Neapolitan Christmas holidays. Ettore Bastianini was, at first, a little uneasy as Figaro; he is not exactly a born comedian, but he relaxed after the first act and gave a creditable performance. Mr. Capecchi was a good Bartolo; and the American Gianna d'Angelo was a pert, pretty Rosina, with a pleasing voice.

The "Don Pasquale" was more than that. Conducted by Francesco Molinari Pradelli, it was an almost completely successful performance. The orchestra of the San Carlo was in top form, and the singers—all of them fine—rose to the occasion with enthusiasm. Fernando Corena is surely one of the best Don Pasquales since Baccaloni; Mr. Capecchi was well cast as Malatesta; and Gianni Raimondi, a tenor most of whose previous work had been in more dramatic roles, was wonderfully droll and suitably lyrical as Ernesto. Rosanna Carteri was a bright and bewitching Norina.

Mario Rossi returned to the San Carlo pit to conduct the revival of Gluck's "Alceste". It was excellent and most welcome. Again Mr. Rossi worked wonders with the orchestra, and the score never became static or turgid. The Admeto was Mirto Picchi, an Italian tenor who can sing non-Italian roles with distinction and musicianship. Anne McKnight obviously had the right ideas about the title role but she did not always have the voice to put her ideas into effect.

Fritz Rieger was imported from Munich to conduct an all-German "Meistersinger". Lagging tempos and spiritless conception made the orchestra sound weak. Even excellent singers like Sena Jurinac (Eva) and Benno Kusche (Beckmesser) were not at their best; and inferior ones, like Bernd Aldenhoff (Walther) were worse. Otto Wiener was a discreet, but not imposing Sachs; only Gerhard Unger's David stood out as a rounded interpretation, vocally and dramatically right.

### "Bartered Bride" New Locally

Smetana's "Bartered Bride" is virtually unknown in Italy, and was mounted this year in Naples for the first time. It did not seem to win a great number of new friends; the production—also conducted by Mr. Rieger—lacked the brilliance and wit that is so abundant in the music. Sena Jurinac was a lovable Marenka, in fine voice. She wasn't helped by the Jenik of Francesco Albanese, who sang the role as if it were Turiddu. Some of the other roles were well filled, especially the Kecal of Sesto Bruscantini.

In the three months or so of the season, the San Carlo has also presented a number of standard works, among them "Cavalleria" and "Pagliacci", "Andrea Chenier", "Manon Lescaut", "I Quattro Rusteghi", "Faust" (with Eugene Conley), a highly popular "Otello" with Mario Del Monaco, and a "Fanciulla del West", with the highly-admired young tenor Franco Corelli and Maria Cangià, who proved that, after a quarter of a century of singing, she is still mistress of the stage and an exciting personality. Giangiacomo Guelfi, a young baritone with a big and beautiful voice, was an authoritative Jack Rance. —William Weaver

## Sinai Campaign Fails To Halt Musical Life in Israel



Mattiwillda Dobbs makes her debut with the Israel Philharmonic in Tel Aviv on April 7, with Josef Krips conducting. Miss Dobbs was soloist in 12 concerts with the orchestra and also gave five recitals in Israeli cities

Tel Aviv, Israel.—The suspension by the United States State Department of all visits to Israel by persons of American nationality, on account of the Sinai campaign, had its effects in musical life. However, despite the prevailing tension in the area, the pulse of artistic life, music included, went on in this country unabated.

Among the first American artists to visit Israel after the ban was lifted, was Mattiwillda Dobbs. The soprano took part in the Israel Philharmonic's seventh subscription concert, singing Mozart's "Exsultate, Jubilate" (K.165), and Glière's Concerto for Soprano and Orchestra. In recitals, given to sold-out houses, Miss Dobbs showed what true musicianship and vocal artistry can achieve. Fine touches of phrasing, nuances and sensitive feeling were evident all through the evening, and Miss Dobbs's success was outstanding.

Josef Krips was the conductor of the subscription concert, making his



first visit to Israel. His interpretation of the Beethoven "Pastoral" Symphony was a bit slow, à la Weingartner, but was rich sounding, projecting subsidiary phrases not frequently heard. The Mozart "Haffner" and "Jupiter" Symphonies fared best. Mr. Krips evoked the Mozartian spirit in an eloquent and vivacious manner.

The Israel Philharmonic has been busy lately, starting its five-year contract of recording for Decca Records. In the span of a short period, three guest conductors headed the orchestra in a series of recordings: Georg Solti, Rafael Kubelik, and Mr. Krips. Before returning to London, Mr. Kubelik gave a broadly lined and verveful rendering of a special Dvorak evening.

## Florence Festival Revives Cherubini Opera

Florence.—The financial storms that have recently shaken the stability of Italian opera houses have miraculously calmed momentarily, and the Florence Festival, by some magic means, has got going at its old high artistic level. Italian genius for improvisation has produced, in no time at all, a *cartellone* promising works of interest, if not always of genius, and amazingly, the high quality of production hides effectively what must have been a hasty preparation.

Cherubini's "Les Abencérages" made an imposing inaugural work. The Florentine composer's "Medea", revived in 1953, revealed considerable genius, and the present revival obviously aims at confirming his greatness. "Les Abencérages" was his last real stage work, written in 1813, after a seven-year abstention from theatrical writing. After being performed before Napoleon, it was condemned to oblivion.

### Majestic Ballet Music

This is a different work from "Medea", where everything centers on the inner drama of the protagonist, torn between the emotions of revenge and love. Here the intention is more superficial. The music is written often for its own sake, for the pleasure of the ballet (of considerable proportions), at most, for comment on the action. The psychological depth of "Medea" is therefore lacking, and the nobility and austerity of Cherubini's utterance is no longer so bound up with a nobility of purpose. The best parts are doubtless where Cherubini is melodiously more open and genial—the love duets are of considerable beauty—or where his skill and discipline can be brought into play. A stupendous example of this is in the ballet, where his variations on the "Folia" are truly majestic. These variations, though they may owe a large debt to Corelli's Twelfth Sonata, alone justify the revival of this opera. The opera public responded well to the more gracious arias, but like most critics, were not considerably moved by the rest of the work.

"Les Abencérages" deals with the Moorish invasion of Spain. The Standard of Granada is entrusted in battle to Almansor, and he must return with it or die. Alemar conspires to steal it, and Almansor, returning without it, is imprisoned. His betrothed, Noraima, liberates him by bringing a Spanish knight to fight Alemar, and everything ends happily.

Anita Cerquetti, as Noraima, made a fine showing. Though the part has little character, her vocal powers were well revealed, and she showed considerable improvement in control and musicianship. This is a fine voice which should go far. Louis Roney as Almansor, had a pallid character to portray, or his nervousness made it

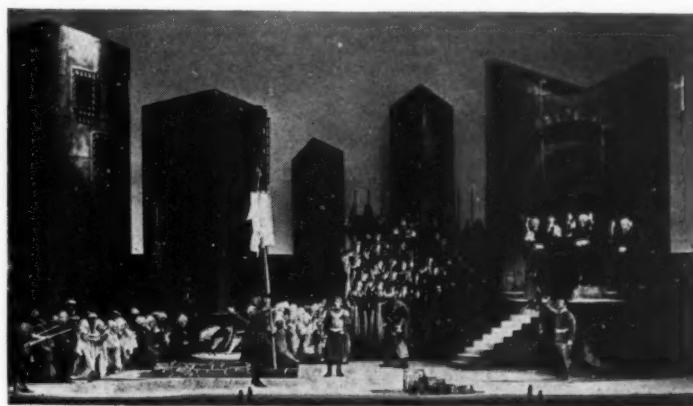
However, one needs an unpretentious musical stomach to be content with three dishes of Dvorak one after another.

The "garden city" of Israel, Ramat-Gan, has patronized well the Ramat-Gan Orchestra, under the devoted conducting of Michael Taube. There followed another series of concerts in program befitting the character of the orchestra. This musical body sticks to the principle of a regular conductor, whereas the northern orchestra of Haifa, which has been augmented to an ensemble of 40 members, invites guest conductors. Its three subscription concerts this season were given under the batons of: Moshe Badmor, with the Haifa Chamber

Choir, Gari Bertini, and Heinz Freudenthal.

The Tel Aviv Museum, which has been host to regular chamber-music concerts for over 20 years, continues its noble tradition. Most programs were given by instrumental ensembles, mostly of Philharmonic members. The principle of using local artists, without the shining glory of guest "stars", has been wisely preserved. The same applies to the Collegium Musicum, under the direction of Eitan Lustig, conductor of the Tel Aviv Chamber Choir, whose programs, mainly of pre-classical and classical vocal music, always excel in freshness and novelty.

—Samuel Matalon



Above: Act III, scene 2, of the Florence production of "Les Abencérages". Right: Last act of "Tristan und Isolde". Wolfgang Windgassen (left) and Gustav Neidlinger



Foto Lecchi

seem so. However, the American tenor showed a fine voice of lovely timbre which was much appreciated. Alvino Misciano (Consalvo) and Mario Petri (Alemar) were excellent vocally, and built up their roles well.

Carlo Maria Giulini was very much at home in this score, the choreography by Milloss was classic and pure if not very new, and stage management by Luigi Squarzina was adequate. Mario Chiari's scenes tended sometimes towards a dull monochrome, which I found unattractive.

### New Operas by Malipiero

Two new one-act operas by the veteran Gianfrancesco Malipiero were played at the Pergola theater—"The Prodigal Son" and "Venus Imprisoned". The first is no other than the Biblical story, rendered in poetic terms by Pierozzo Castellan de Castellani, and, frankly, my initial doubts as to the interest of such a well-worn theme soon gave way to sympathy. Though Malipiero tends towards overuniformity in his particular *recitativo-arioso* style (with a consequent inability to etch sharp-edged characters), he has a talent for quick, smooth narration, and the pace of the work never flags. Angelo Loforese's lovely voice was particularly grateful in the part of the prodigal son, and the father was poetically rendered by Fernando Corena. Public response to this work was good.

"Venus Imprisoned", with a libretto by the composer, was a less successful subject, perhaps because it is less direct. Don Giovanni has killed (in self-defense) the brother of a deformed hunchback, Uidillo. Don Giovanni, obsessed by amorous dreams, arranges an entertainment in

honor of Venus, and gets the Queen to play the part of the goddess. Uidillo sets fire to the scene, and Don Giovanni carries off the Queen for amorous adventures. But Uidillo trails him, brings the courtiers to the spot, and Don Giovanni is carried off for execution. This plot and counterplot of unrequited love and revenge is obscured by the fantastic entertainment in honor of Venus, so that elements of symbolism and fantasy are at odds with the pure realism of the core of the drama. However, again here, quickness of pace saves the day, and the result has considerable entertainment value. Herbert Handt made a fine Don Giovanni, Cesy Brogini (the Queen) had little opportunity for showing her vocal powers, and Amadeo Berdini as Uidillo was not half good enough as the deformed revenger. Bruno Bartoletti conducted both works with fine musicianship.

### Belgrade Opera Heard

Janacek's "Katya Kabanova" made a great hit in a fine production by the Belgrade Opera. Though this was a Yugoslav version, the force of this superb tragedy was depicted in stunning terms, and Melania Bugarinovic (Marfa), Valeria Heybalova (Katya),

and Nicola Cveic (Dikoy) are particularly to be praised. Kresimir Baranovic conducted with obvious insight.

Wagner's "Tristan und Isolde" was given a superb interpretation by Artur Rodzinski. His control of the orchestra, in particular, yielded results of a fascinating beauty. The vast nocturne that is the second act had a unity and atmosphere that I have never heard before. Birgit Nilsson (Isolde) revealed a lovelier, fuller voice than ever, and received an ovation for what was a truly magnificent interpretation. Wolfgang Windgassen (Tristan) seemed, unfortunately, in poor voice, but Gustav Neidlinger (Kurvenal) and Grace Hoffman (Brangäne) rendered these lesser parts with a musicality and vocal timbre that was a joy to hear. Otto von Rohr, as King Mark, revealed a voice of considerable depth and richness, but a tedious ponderousness of delivery. Frank de Quell was responsible for stage direction, and Orlando di Colalo's scenes were pleasant, though making no break with tradition.

—Reginald Smith Brindle

## Salzburg To Offer Seven Operas

Salzburg, Austria.—The operatic program of the 1957 Salzburg Festival will include presentations of Mozart's "Le Nozze di Figaro", to be conducted by Karl Böhm, with a cast comprising Elisabeth Schwarzkopf, Irmgard Seefried, Christa Ludwig, Dietrich Fischer-Dieskau, and Erich Kunz; Mozart's "Così fan tutte", also directed by Karl Böhm, with Irmgard Seefried, Christa Ludwig, Anton Dermota, Paul Schöffler, Erich Kunz, and Rita Streich; Mozart's "Die Entführung", to be conducted by Josef Krips, with Erika Köth, Rita Streich, Anton Dermota, Murray Dickie, and Kurt Böhme; Rolf Liebermann's "Schule der Frauen", with George Szell as conductor and a cast including Anneliese Rothenberger, Walter Berry, Christa Ludwig, Nicolai Gedda, Kurt Böhme, and Alois Pernerstorfer.

Performances in the Felsenreitschule will include Beethoven's "Fidelio", conducted by Herbert von Karajan, with Christel Goltz, Otto Edelmann, and Waldemar Kmentt; and Strauss's "Elektra", under Dimitri Mitropoulos, with Christel Goltz (alternating with Inge Borkh), Jean Madeira, and Kurt Böhme.

Verdi's "Falstaff" will be offered by La Scala of Milan in the form rehearsed by Herbert von Karajan in March, 1955.

## Artists Presented By Bombay Group

Bombay, India.—The Bombay Madrigal Singers' Organization has been responsible for presenting artists in Pakistan, India and Ceylon. This past season they presented the Dutch Opera Group; the La Salle String Quartet; Carroll Glenn, violinist, and Eugene List, pianist (under ANTA auspices); Richard Farrell, George Vasarhelyi, and Julius Katchen, pianists; and Ruggiero Ricci, violinist, with Carlo Bussotti, pianist.

The organization's 1957-58 season will begin with a dance recital by Pepita Sarazena and her ensemble. Arrangements are now being made to present Larry Adler, harmonic player; Frederick Marvin, Abbey Simon, Valda Aveling, and Ginette Doyen, pianists; Jean Fournier, violinist; Guy Fallot, cellist; Louise Parker, contralto; Luigi Infantino, tenor; and Ida Presti and Alexander Lagoya, guitar duo.



## International Report

### Schwetzingen Festival Offers Premiere of Egk Opera

Schwetzingen, Germany.—For anyone looking at a map of Germany it may seem strange that Werner Egk's opera "Der Revisor" ("The Inspector General") should have its world premiere in Schwetzingen, a small town close to Mannheim and Heidelberg, which is famous today chiefly for its asparagus. Like many small towns of Germany, Schwetzingen has had an illustrious past, of which its castle is testimony.

For many years in the 18th century it was the summer residence of the Elector Palatine Prince Karl Theodor, who was an active patron of music and who maintained the famous Mannheim orchestra, which played an important part in the development of symphonic style. The castle includes among its installations one of the few remaining rococo theatres of Europe, a little jewel seating 465 persons and possessing magnificent acoustics.

#### Stuttgart Radio Sponsor

Shortly after the war festivals were begun here on a modest scale; since 1951 the Süddeutscher Rundfunk (Radio Stuttgart) has taken over the financial and artistic responsibility for the program and the importance of the Schwetzingen Festival has become increasingly greater.

This year's program was scheduled to include "Der Revisor" and Mozart's "The Marriage of Figaro"; two concerts by the orchestras of Radio Frankfurt and Radio Stuttgart, an appearance of the Munich opera ballet, a concert by the Stuttgarter Kammerorchester and four "serenade" concerts by the Kurpfälzisches Kammerorchester. At one of these Ralph Kirkpatrick was scheduled to appear as soloist in Franz Ritschel's harpichord concerto.

The bulk of music performed dates from the 18th century and included, fittingly enough, a good representation of the Mannheim School: Stamitz, Cannabich, Toeschi, et al. Radio Stuttgart, however, this year inaugurated the practice of commissioning a new stage work, suitable for performance in the rococo theatre and chose Werner Egk's as the first recipient of such a commission.

#### Based on Gogol's Play

Egk has based his comic opera on Gogol's play of the same title. He changed the grotesquely humorous story very little but contented himself with cutting the original play down to usable size. Briefly, the plot concerns the adventures in a provincial czarist-Russian town of a young "city slicker" from St. Petersburg, whose money has run out. The local politicians and "big-wigs" are in a state of panic as the result of having been informed of the coming secret visit by a crown examiner, who, they fear, will discover and punish their sins of commission and omission. Learning that the young man is lodged in a miserable room at the inn, they jump to the conclusion that he is the dreaded examiner and overwhelm him with flattery and bribes. The climax is reached when he announces his intention to marry the daughter of the town commander.

He orders the best "coach and four" to make a quick trip to his non-existent rich uncle, promising to return the next day. In the midst of their rejoicing, the local inhabitants discover the fraud and hear of the arrival of the real examiner. Tableau.

In treating this subject Egk has concentrated on those scenes that lend themselves to ensemble numbers. These constitute the opera's framework and are on the whole extraordinarily effective. They alternate with passages in quick, rhythmic parlando recitative and with occasional scenes in pantomime with orchestral accompaniment.

The lyrical element is entirely lacking in Egk's opera, as it is in Gogol's play. This lies, of course, in the nature of the subject matter, but its absence in a musical work is more keenly felt than in the legitimate theatre. In the opera it results in a

certain monotony and repetitiousness of style that might have been fatal in less skillful hands than Egk's. But years of practical experience, plus a strong theatrical sense, stands Egk in excellent stead here, and he keeps things moving from start to finish.

His introduction of a Russian folk song and a number of French chansons provides a welcome element of contrast. His treatment of the voices is expert; the text is clear at all times and the chamber orchestra for which the piece is scored does not cover the singers. As usual in Egk's works, the orchestration is colorful and imaginative.

Günther Rennert's superb stage direction contributed much to the evening's success. The many gags came off beautifully but were never overplayed. Everything was nicely calculated; nothing happened on the stage at random. The singing was on a par with the acting. An excellent cast included Fritz Ollendorff, as the Town Commander; Hetty Plümacher, as his wife; Friederike Sailer, as his daughter; Gerhard Stolze, as the spurious Examiner; Fritz Linke, as the Judge; Frithjof Sentpaul, as the Hospital Director; and Alfred Pfeifle, as the Postmaster. The orchestra of Radio Stuttgart turned in a good performance under the expert leadership of the composer.

—Everett Helm

### Callas Returns to La Scala; New Malipiero Opera Heard



Erio Piccagliani

At a dress rehearsal of the Scala production of "La Donna e Mobile" Franco Enriques, producer, gives advice to Carlo Badioli (right)

Milan.—When Maria Callas returned to La Scala, she wisely decided to sing Amina in Bellini's "La Sonnambula", undoubtedly one of her outstanding roles. In her best form, the soprano sang with a sweetness of quality that I have not heard for a long time, and this, combined with her superb agility and musicality, gave us again a taste of the Callas of two years ago, when she was at the height of her career, vocally. Visually, she brought out the full gentleness and simplicity of the character of Amina, without the coyness and affectation she had displayed when "La Sonnambula" was mounted two years ago. Miss Callas won a resounding ovation from the entire audience.

Owing to the illness of Gianni Raimondi, Nicola Monti took over the role of Elvino at the last minute. A tenor of great taste and vocal quality, if not volume, Mr. Monti gave a most creditable performance. Nicola Zaccaria, in his Scala debut, as Rodolfo, proved that he is one of the

best young basses now singing in Italy. Eugenia Ratti, as Lisa; Fiorenza Cassotto, as Teresa; Giuseppe Moresi, as Alessio; and Franco Ricciardi, as the Notary, were in the excellent supporting cast. Antonino Votto conducted. The production, originally mounted by Lucchino Visconti, seemed underrehearsed.

Puccini's "Manon Lescaut" had Clara Petrella and Giuseppe di Stefano in the two principal parts. Mr. Di Stefano brought humanity and pathos to his role, and the beauty of his voice in its middle register partly compensated for the rather throaty and forced quality of some of his high notes. Miss Petrella gave a good routine performance of the title role, which she has sung many times, but one felt that her sentiments were fabricated. Giuseppe Fioravanti, young baritone, made his Scala debut in the part of Lescaut; although he has not a great voice, his security on-stage suggested that he will soon become a very useful member of the company. The wonderful sets and costumes were by Alexandre Benois, and the staging was by Franco Enriques, who presented the intimate scenes, at least, with skill. Gianandrea Gavazzeni conducted in a rousing symphonic style.

#### "La Donna e Mobile"

"La Donna e Mobile", a one-act opera adapted from the play "Nostra Dea" by Massimo Bontempelli with music by Riccardo Malipiero, had its premiere. The story is set in the 1920s and describes the very complicated activities of a young woman who completely changes her moods to correspond with the color of the dress she is wearing at the moment—red for passion, grey for aloofness, and so on. The music is not particularly inspired, but it serves well enough as an accompaniment for the stage action and the very witty libretto by Guglielmo Zucconi. Franco Enriques, who staged the production,

did a highly expert job, and if this work was saved from immediate failure, the credit was mainly his. The excellent cast included Graziella Sciutti, Luigi Alva, Renato Capestri, Carlo Badioli, Dino Mantovani, Fiorenza Cassotto, and Franco Calabrese.

#### Karajan's "Falstaff"

The local press was merciless in its harsh criticism of Herbert von Karajan when he conducted "Falstaff". Among other things, it was said that he conducted it as if it were "Il Trovatore" and that as a non-Italian it was tactless of him to conduct this opera at La Scala just after Toscanini had died. I must agree, that although Mr. Karajan led a very commendable first act, the rest of the opera was rather heavy and lacking in brilliance (if not in volume) as far as the orchestra was concerned. However, it was not fair to blame either La Scala or the conductor for his appearance with this production, as his engagement had been planned long in advance before Toscanini's death.

The cast was almost identical with that used by Mr. Karajan for his version of "Falstaff" on Angel Records. It included Tito Gobbi, not an ideal Falstaff, especially in comparison with Mariano Stabile; Elisabeth Schwarzkopf, as Alice; Anna Moffo, as Nanetta; Rolando Panerai, as Ford; Fedora Barbieri, as Dame Quickly. The excellent Fenton was Luigi Alva. Mr. Karajan staged the production, which will be seen with the same cast in Vienna and Salzburg this year.

—Peter Dragadze

### Stafford Offers Opera at Ingestre

Stafford, England.—John Pritchard was scheduled to conduct the Royal Liverpool Philharmonic at the three-day "Opera at Ingestre" festival in May. Under the auspices of Lord Shrewsbury, the festival was given in the Great Hall of his home at Ingestre.

The participating singers listed were Magda Laszlo, Bernhard Sonnerstedt, Adele Leigh, Monica Sinclair, Alexander Young, and Raquel Satre.

### Youth Music Festival Planned for Brussels

Brussels.—Plans for an international youth musical festival to be held next year at the Brussels World's Fair were announced by Marcel Cuvelier, Secretary-General of UNESCO's International Musical Council. Sponsored by the Jeunesse Musicales de Bruxelles, of which Mr. Cuvelier is founder, the festival will begin on July 13 and run through July 20, 1958. All countries taking part in the fair have been invited to participate.

### Paderewski Sum To Krakow University

A legacy of 20,000 pounds (\$56,000) has been left to the University of Krakow by Ignace Jan Paderewski, famed Polish pianist and patriot. The sum was recently paid to the university by the Polish Consulate General in London and will be used for the purchase of books and scientific equipment.

Ottawa.—Eugene Kash announced recently his resignation as conductor of the 55-member Ottawa Philharmonic.

# National Report

## American Summer Events Grow in Number

### Ravinia Varies Program; Grant Park in 23rd Year

Chicago. — Howell W. Murray, chairman of the Ravinia Festival Committee, announced an expanded season of nine weeks for the coming summer. The Chicago Symphony, directed by guest conductors, will perform for seven weeks, beginning with the second week. Throughout the season there will be an assortment of motion pictures, chamber music, jazz, ballet, dramatic readings, and an attraction named "Galerie Vivante", in which live reproductions of famous paintings will be staged accompanied by special music. The motion pictures, readings, tableaux, and, in case of rain, chamber-music concerts will be presented in the old theatre, built in 1903 and used for many years past as a storehouse for scenery. Renovation of the theatre is expected to cost \$40,000, most of which has already been raised. The Royal Danish Ballet dancers will appear during the eighth week.

Another new feature will be a series of twilight concerts on Saturdays, before the orchestra concerts, by the 5th Army Band. The Festival season opens June 17.

The 23rd consecutive season of the Grant Park free concerts will open on June 26 and will continue for eight weeks. The series will open under the direction of Joseph Rosenstock, who will conduct the eight concerts of the first two weeks. There will be other guest conductors and soloists. Performances of Haydn's "Creation" and Verdi's "Rigoletto" are planned for the season. —Howard Talley

### Santa Fe Opera Inaugural Season

Santa Fe, N.M.—The Santa Fe Opera Association will inaugurate its first season on July 3 with a performance of "Madame Butterfly" at the newly-built theatre on the outskirts of the New Mexican capital. There will be three subscription series, on Wednesday, Friday, and Saturday evenings, during the first three weeks of July and August. The season, which will extend from July 3 to Aug. 29, will devote the last weeks of each summer month to special extra performances.

The productions will be played in repertory and the operas to be presented include "Madame Butterfly", "Così fan tutte", "The Barber of Seville", Stravinsky's "The Rake's Progress", Richard Strauss's "Ariadne auf Naxos", and a double bill of one-act operas, Pergolesi's "La Serva Padrona" and the world premiere of "The Tower", a lyric comedy by Marvin Levy. All performances will be sung in English.

The season's conductors will include John Crosby, general director of the festival; Vernon Hammond, director of the Philadelphia Academy of Vocal Arts; Robert Craft, who will come to Santa Fe with Mr. Stravinsky expressly to conduct "The Rake's Progress"; and Robert Baustian, conductor of the Wiesbaden Opera in Germany, who is returning to his native country to join the Santa Fe Opera Association. Leopold Sachse will stage four

of the six evenings of opera, and Robert Ackart, production manager of the festival, will stage the Mozart opera and the double bill. The production designer will be Patton Campbell.

Singers announced for the festival include Maria Ferriero, Shirlee Emmons, Joan Moynagh, Marguerite Willauer and Joan Carroll, sopranos; Mary McMurray and Regina Sarfaty, mezzo-sopranos; William McGrath and Loren Driscoll, tenors; Robert Rue and Peter Binder, baritones; Sposios Constantine and Andrew Foldi, basses.

With the co-operation of the American Guild of Musical Artists, the association will operate a system of apprentice singers to understudy the principals and perform in smaller roles. Twelve such apprentices have been selected.

### Stadium Lists Roster of Artists

The Stadium Concerts has announced the artists who will appear at Lewisohn Stadium this summer. Soloists and conductors listed are in order of appearance.

The conductors scheduled are Igor Markevitch, Julius Rudel, Albert Fracht, Alexander Smallens, Heitor Villa-Lobos, Thomas Scherman, Alfredo Antonini, Max Rudolf, Franz Allers, Joseph Levine, and Salvatore Dell'Isola.

Instrumental soloists to perform include Alexander Brailowsky, Bernardo Segall, Ruth Slenczynska, Eugene List, Harold Cone, Moura Lympany, Henri Deering, and Jorge Bolet, pianists; Isaac Stern, Joseph Fuchs, and Mischa Elman, violinists; Aldo Parisot, cellist; John Sebastian, harmonica soloist; and Stanley Drucker, clarinetist.

Vocal soloists to appear are Renata Tebaldi, Jan Kiepura, Marta Eggerth, Martha Lipton, Lawrence Winters, Camilla Williams, Bidu Sayao, Gloria Davy, Elena Nikolaidi, Barry Morell, Frank Guarrera, Eileen Farrell, Beverly Sills, Jan Peerce, Richard Torigi, Risé Stevens, Richard Tucker, Laurel Hurley, Robert McFerrin, Helen Vanni, Calvin Marsh, Louis Sgarro, Charles Anthony, Frank Porretta, Martial Singher, Annamary Dickey, Claramae Turner, William Tabbert, and Jack Russell.

Group attractions listed include the American Concert Choir, Louis Armstrong and His All-Stars, the Erroll Garner Trio, George Shearing and His Quintet, Jose Greco and His Company of Spanish Dancers, Marais and Miranda, and the American Ballet Theatre.

### Hollywood Bowl Summer Series

Hollywood, Calif.—The Hollywood Bowl will open its 1957 season on July 9, with Paul Paray, conductor, and Alexander Brailowsky, pianist as soloist. This will be the first appearance at the Bowl for both musicians. Two American conductors scheduled to appear for the first time at the Bowl are Howard Mitchell and Milton Katims. Conductors scheduled to return include William Steinberg and Georg Solti. Robert Wagner will con-

duct his Chorale in a performance of Carl Orff's "Carmina Burana", and the dance attraction scheduled will be the Royal Danish Ballet Soloists.

American debuts will include Rita Streich, coloratura soprano of the West Berlin Municipal and Vienna Operas, and Gyorgy Cziffra, Hungarian pianist. Other soloists will be Marian Anderson, contralto; Dorothy Kirsten, Birgit Nilsson, and Antonietta Stella, sopranos; Lucretia West, mezzo-soprano; Erica Morini and Isaac Stern, violinists; and Janos Starker, cellist.

The Saturday night "Pops" concerts will present Johnny Green, Jane Powell, Ella Fitzgerald, Robert Armstrong, John Raitt, and Andre Previn. The "Personality Nights" series will offer Nat Cole, Pat Boone, Louis Armstrong, and a program entitled "Jazz at Hollywood Bowl".

### Central City Opera To Give Rigoletto

Denver, Colo.—During its festival, June 29-July 27, the Central City Opera will give Verdi's "Rigoletto" and Strauss's "The Gypsy Baron". Signed for the staging, designing, and direction of the two operas is Elemer Nagy. Music director for the 26th-annual festival will be Emerson Buckley, who will be assisted by Walter Taussig.

### Cincinnati Schedules Operas at Zoo

Cincinnati.—The Cincinnati Summer Opera will open its 36th season at the Zoo Pavilion on June 29. The operas and leading artists scheduled include "Il Trovatore" (June 29 and July 3), with Antonietta Stella, Cesare Bardelli, and Roberto Turrini; "Madama Butterfly" (June 30 and July 4), with Tomiko Kanazawa, Barry Morell and Frank Valentino; "Lucia Di Lammermoor" (July 5 and 7), with Maria Giovanna, Giuseppe Campora, and Cesare Bardelli; "The Marriage of Figaro" (July 6 and 10), with Eva Likova, Laurel Hurley, Frances Bible, James Pease, Frank Valentino, and Lawrence Dav-

Mildred Miller congratulates Samuel Chotzinoff, producer of the NBC Opera Company, after presenting him the 1956 Sigma Alpha Iota Television Award. This is the third time the NBC Opera Company has received the award, an annual honor by the fraternity for outstanding programs



idson; "La Tosca" (July 11 and 13), with Eleanor Steber, Cesare Bardelli, Lawrence Davidson, and Roberto Turrini; "Faust" (July 12 and 14), with Nadine Conner, Eugene Conley, and William Wilderman; "Der Rosenkavalier" (July 17 and 20), with Eleanor Steber, Dorothy Warenauskjold, Frances Bible, and William Wilderman; "La Bohème" (July 24 and 26), with Dorothy Warenauskjold, Frank Valentino and Lawrence Davidson; "La Traviata" (July 18 and 21), with Eva Likova, Barry Morell, and Frank Valentino; and "Carmen" (July 25 and 27), with Claramae Turner, Cesare Bardelli, and Rudolf Petrak.

Fausto Cleva will conduct several of the performances.

### Empire Festival To Open July 4

The Empire State Music Festival's third summer season at Ellenville, N. Y., will take place July 4-28. The opening concert will be under the direction of Igor Markevitch, who has programmed Beethoven's Ninth Symphony and Brahms's "Alto Rhapsody". The American Concert Choir will participate in this program, which will be repeated on July 7, and the soloists will be Uta Graf, soprano; Maureen Forrester, mezzo-soprano; Rudolf Petrak, tenor; and Norman Scott, bass.

Soloists from the Royal Danish Ballet will give three different ballet programs on July 5, 6, and 7. A full stage production of Strauss's "Elektra" will be given on July 11 and 13. Last season's production of O'Neill's "The Emperor Jones", with music by Heitor Villa-Lobos and choreography by José Limon, will be repeated on July 12 and 14.

On July 18 and 20, Leopold Stokowski will conduct the East Coast premiere of Stravinsky's "Canticum Sacrum". He will also present Orff's "Carmina Burana" with soloists Philip Maero, Rudolf Petrak, and Uta Graf.

### 20th Bach Festival Set for Carmel

Carmel, Calif.—The 20th Annual Carmel Bach Festival will be presented this year July 15-21. In addition to works by Bach, the festival will also present music by Mozart, Cherubini, Albinoni, Telemann, Carissimi, Pfeiffer, Schuetz, Gabrieli, Charpentier, and Haydn. The "Passion according to St. Matthew" will be performed on the final day.

Sandor Salgo will be conductor and musical director, and the soloists will include Marie Gibson, soprano; Cora Lauridsen, mezzo-soprano; Eva Gustavson, contralto; James Schwabacher and Richard Robinson, tenors; Stanley Noonan and Robert Oliver, basses; Alice Ehlers and Ralph Linsley, harpsichordists; Bernhard Abramowitsch and Gilbert Boyer, pianists; and Ludwig Altman, organist.

### Peninsula Festival In Fifth Year

Fish Creek, Wis.—The fifth annual Peninsula Music Festival, Thor Johnson, conductor, will take place at the Gibraltar Auditorium, Aug. 10-25. Included in the nine orchestral concerts will be works especially commissioned for the festival. The con-



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cert of Aug. 18 will honor the 80-year-old Rudolph Ganz, offering his Piano Concerto and Four Songs for Mezzo-Soprano and Orchestra. Works commissioned for the 1957 festival to be given their first performances are "Divertimento Burlesca" by Benjamin Lees and "Siblings" by Marion Board.

Soloists scheduled include Lillian Chookasian, contralto; William Preucil, viola; Donald Gramm, bass; Isidore Cohen, violin; Esther La Berge, mezzo-soprano; Mayne Miller, piano; Ilona Kombrink, soprano; Eugene Blee, trumpet; Raymond Gniewek, violin; and Ann Bukay, harp.

The performance of four contemporary American works, "Hungarian Set for Strings and Celeste" by Irwin Fischer; "Landscapes for Chamber Orchestra", by Chou Wen-Chung; Concerto for Trumpet and Orchestra by Robert Nagel; and Concerto for Flute, Clarinet, Bassoon, String Quartet and Orchestra by John Krell, will also be recorded at Fish Creek, for Composers Recordings Inc.

## Connecticut Festival To Honor Grieg

Haddam, Conn.—An all-Grieg program in commemoration of the 50th anniversary of the Norwegian composer's death will start the seventh annual season of the Connecticut Valley Music Festival. The opening concert will take place at the Valley Regional High School, Deep River, Conn., on July 11. Ronald Murat, violinist and musical director of the festival, will be assisted by Valentin Pavlovsky, pianist, in the performance of two Grieg sonatas. Alfred Zega, baritone, will sing "The Maid of the Mountain", a Grieg song cycle.

Soloists scheduled to perform at the festival will be George Copeland, pianist, July 25; Bruno DiCiccio, cellist, and Eleanor Knapp, mezzo-soprano, Aug. 8; and Sheldon Rosenbaum, pianist, and Anahid Ajemian, violinist, Aug. 22.

## Washington Engagement For Long Island Opera

Washington, D. C.—The Long Island Opera Company will perform at the Carter Barron Amphitheater in Washington, June 20 to 25. Metropolitan Opera artists engaged for these performances include Regina Resnik, Norman Kelley, Cesare Bardelli, Louis Sgarro, Thomas Hayward, and Francesco Valentini. Guest artists from other companies will include Lucia Evangelista, Herva Nelli, Tomiko Kanazawa, Rudolf Petrak, and Maria Candida. Conductors will be Anton Rocco Guadagno and Theodore Gargiulo.

The operas scheduled are "Carmen" (June 20); "La Bohème" (June 21); "Il Trovatore" (June 22); "La Traviata" (June 23); "Aida" (June 24); and "Madama Butterfly" (June 25).

## Operetta Series For Indianapolis

Indianapolis.—The 1957 season of Starlight Musicals will open July 5 and continue through Aug. 24. It will be the third season of outdoor presentations in the Hilton U. Brown Theatre on the Butler University campus. Rudolf O. Brooks has been named to serve his second season as production manager. Harry T. Pritchard,

manager of the Indianapolis Power and Light Co., is chairman of the 33-member board of directors. L. G. Gordner, local insurance executive, is president of the board. —E. P.

## Two Detroit Series Of Summer Concerts

Detroit.—Detroit's Metropolitan Beach will inaugurate a series of symphony concerts this summer. They will be performed by the Detroit Little Symphony, under the direction of Francesco Di Blasi. Soloists will be Stanley Lock, pianist, July 7; Maria Roumell, soprano, Aug. 4; and Gordon Staples, violinist, Aug. 18.

The Belle Isle Concert Band, Leonard B. Smith, conductor, will offer nightly concerts June 9 through Aug. 4.

## Lane To Conduct Cleveland Pops

Cleveland.—The first Pop concert of the Cleveland Summer Orchestra will be presented on July 6 under the direction of Louis Lane. The concert, scheduled as "Viennese Night", will present the duo-pianists Arthur Loesser and Ward Davenny in a performance of a Mozart two-piano concerto. Artists scheduled for the following concerts during July and August, include Dave Brubeck and his quartet, Eight Dancers from the Royal Danish Ballet, and Hildegard.

## Opera Festival At Antioch College

Yellow Springs, Ohio.—Benno D. Frank has been named artistic director of the lyric plays to be presented at the Shakespeare-under-the-Stars Festival here this summer. The festival, sponsored by Antioch College, is scheduling four Shakespearean plays and four music-dramas at the Antioch Area Theatre in Yellow Springs and the Zoo amphitheatre in Toledo.

The lyric company opens its season on July 3, in Yellow Springs, with "The Rape of Lucretia", by Benjamin Britten. The other Yellow Springs opening dates are "Trouble in Tahiti", by Leonard Bernstein and "The Soldier's Tale", by Igor Stravinsky, July 10; and "Lost in the Stars", by Kurt Weill, July 17. The company opens in Toledo on July 23.

Walter F. Anderson, professor of

A delegation of about 125 Allentown, Pa., music-lovers visited Grant Johannesen after he made his 13th appearance on the Telephone Hour, on May 13. Pictured above are, from the left, William Hager, president of the Allentown Symphony; Mr. Johannesen; Donald Voorhees, conductor of the Telephone Hour orchestra; and Wallace Magill, executive of N. W. Ayer and Son



Impact

music at Antioch College, is musical director for the summer. Conductors will be David Epstein, C. John Duffy, and Edwin London. A professional company of artists has been formed to present the lyric plays.

## June Festival At Caramoor

Katonah, N.Y.—The 12th June Festival to be presented by the Walter and Lucie Rosen Foundation, Inc., at Caramoor, Katonah, N.Y., will offer three Saturday evening concerts.

# Fromm Commissioned Works Heard at Illinois University

Urbana, Ill.—The two closing concerts of the University of Illinois Festival of Contemporary Arts offered new compositions for soloists, chorus, chamber-music ensemble, and orchestra, by living American composers, on April 12 and 13, under the auspices of the University Concert and Entertainment Board in conjunction with the School of Music. These works were commissioned by the Fromm Music Foundation.

On Friday evening the most profound impression was made by Burrill Phillips' "The Return of Odysseus", for baritone solo, narrator, chorus, and orchestra, conducted by Robert Shaw. The implacable, vengeful text found its fitting musical counterpart in Phillips' setting, one that showed few ostensible "influences". The baritone solos were ably projected by Bruce Foote; the spoken lines, delivered by Preston Tuttle from somewhere among the instruments, created a startling effect when first heard.

The concert opened with Robert Palmer's "Of Night and the Sea", for four solo voices and 11 instruments, conducted by Bernard Goodman, who also directed Wallingford Riegger's Symphony No. 4. Palmer's work was given only in part; the music of the remainder arrived too late for adequate rehearsal. For this reason it is unfair to judge the work as a whole. The music was sensitively attuned to the variety of texts which ranged from ancient Greek to 19th-century New England verse. A certain degree of monotony of mood was unavoidable, unrelieved as it was by the absence of the unperformed part.

Riegger's symphony revealed the skill of an old hand in its three movements, the second of which, Andante

Rey de la Torre, guitarist, and the Phoenix Quartet will perform music for guitar and strings on June 15; Jennie Tourel, mezzo-soprano, will give a recital on June 22, and the New York Pro Musica will perform Renaissance music on June 29.

## Bennington To Hold Annual Conference

Bennington, Vt.—The 12th annual Chamber Music Center and Composers' Conference will be held at Bennington College, August 11-25.

con moto, was derived from a dance composed for Martha Graham in 1936. To some extent there was a sameness of mood and even of technical design — parallel polytonal chords, numerous fugato sections, many of them beginning with cello, then violin, entries. From one hearing I got the impression that this work could be choreographed to good effect.

The following evening brought forth three new works: "To the God Who is in the Fire", for tenor solo, men's chorus, percussion ensemble, by Alan Hovhaness; Symphony No. 2, by Gordon W. Binkerd; and Ellis Kohs's Symphony No. 2, for orchestra and chorus.

The Hovhaness piece was naive in idiom, but undeniably effective. Without the tricky rhythms for the other percussion instruments, the canons between the two marimbas would have sounded like conventional student exercises. The music, wedded to the text, taken from the Sanscrit, seemed to give to each performing section its own distinctive religious coloration. As one member of the audience so aptly put it, the percussion was Buddhist, the cantillation of the tenor solo, sung by William Miller, Hebrew, and the chorus, Christian. Mr. Shaw conducted this and the Kohs symphony with the dynamic intensity for which he is noted.

## Chorus in Kohs Symphony

Kohs, according to his notes, employs a mixed chorus as an additional orchestral choir in the first and last movements. In this first movement the choral ululations floated, as it seemed, independently over the firmly knit triadic motives developed in the orchestra. The two middle movements, though they had their individual excellences, paled before the solemn splendor of the finale, based in part on the chorale, "Es ist genug", the same chorale which Alban Berg introduced into the final movement of his violin concerto.

Perhaps the most significant work of the whole festival was Binkerd's symphony, in two movements, Moderately Fast, and Slow. Here was powerful, compelling music, not easy to grasp on a first hearing, but music of thews and sinews that impressed even if it did not always charm. In the first movement closely textured and dissonant sonorities in brass and woodwinds seemed to rear up like marble pilasters from time to time. Constantly mounting interest culminated in a triumphant brass major triad.

The second movement was no anticlimax; in its deeply felt *innigkeit*, highlighted by flute and cello solos, it sustained the musical tension generated by the first movement.

—Howard Talley





Left: Exterior painting by Paul Sample of the social and cultural center to be built at Dartmouth College.

Below: studio corridor and snack bar



## Dartmouth To Erect Cultural Center; Miami University Plans New Music Buildings

Hanover, N. H.—Dartmouth College has announced plans for a group of four buildings to be built as a social and cultural center. John S. Dickey, Dartmouth president, said that the key concept of the center is "to provide through architectural design and operating organization the greatest possible exchange of stimuli, ideas, and inspirations between artists, actors, musicians, and artisans".

Plans for the Hopkins Center, named for Ernest Martin Hopkins, Mr. Dickey's predecessor, were first advanced in 1929. A depression, a world war, and inflated building costs prevented their being completed, however. Planning for the present group of four buildings was begun in 1955, and construction scheduled to start next spring, is expected to require two years.

Plans for the center, including the model shown, were designed by Wallace K. Harrison, who was chairman of the board of design and director of planning for the United Nations headquarters buildings. The facilities incorporated in the four-building group will include galleries, studios, and workshops for the creative arts, including painting, sculpture, architecture, music, printmaking, wood-working, the craft and theatre arts. Observation areas will be provided along the corridors facing the studios to allow "sidewalk superintendents" to watch actual creative work from behind glass walls.

### Concert Hall To Seat 900

The center will also include a concert hall-lecture auditorium to seat 900 persons with facilities for lectures, motion pictures, musical events, and public meetings; a theatre for dramatic productions to seat 450 persons; an alumni hall for meetings, banquets, and social activities; and various social and recreational facilities including a lounge faced in glass overlooking the campus, and a snack bar.

The entire group of four buildings will cover an area 400 by 200 feet. They will be of contemporary design, related architecturally in materials

and scale to the present campus structures. The group will adjoin the Hanover Inn facing Baker Library to the north across the college green.

An earlier fund drive for the center raised \$1,900,000. The present drive was given impetus by a pledge of \$1,000,000 from John D. Rockefeller, Jr., of New York. It required matching gifts. The center is expected to cost about \$7,000,000.

## Fall Opera Plans For San Francisco

San Francisco.—The San Francisco Opera's 35th annual season will open on Sept. 17 with Puccini's "Turandot". The season will commemorate the 25th anniversary of the opening of the Opera House on Oct. 15, with "Tosca". The same opera—and same sets!—opened the auditorium on that date in 1932, with Claudia Muzio, Dino Borgioli, and Alfredo Gandolfi in the leading roles and the late Gaetano Merola conducting. The anniversary performance in the fall will have a cast headed by Dorothy Kirsten, Jan Peerce, and Giuseppe Taddei, with Erich Leinsdorf conducting.

As previously announced, the company will give the American premiere of Poulenc's "The Carmelites" on Sept. 20. Miss Kirsten, Blanche Thebom, Leontyne Price, Claramae Turner, Sylvia Stahlman, Jon Crain, and Ralph Herbert will sing in the opera under Mr. Leinsdorf's direction, with Harry Horner as stage director and designer. The opera will be given in an English translation by Joseph Machlis.

The first performance by the company of Strauss's "Ariadne auf Naxos" will be presented on Oct. 8, with Leonie Rysanek, Rita Streich, Helen George, Richard Lewis, Ralph Herbert, Heinz Blankenburg, Cesare Curzi, and Lorenzo Alvary. William Steinberg will conduct; Paul Hager will stage the work; and George Jenkins will be the designer. The Prologue will be sung in English.



Model of the proposed University of Miami School of Music buildings that are soon to be built at a cost of \$1,250,000. At the extreme right is the completed Arnold Volpe Building

Miss Streich, soprano, and Mr. Taddei, baritone, are two of the five singers in the company who will be making their American operatic debuts. The others are Eugene Tobin, American tenor who has been singing in Stuttgart; Gianni Raimondi, Italian tenor; and Umberto Borghi, Italian baritone.

Singing with the company for the first time will be Maria Meneghini Callas, Helen George, Leontyne Price, Sylvia Stahlman, and Antonietta Stella, sopranos; Nan Merriman, mezzo-soprano; Jon Crain and Howard Fried, tenors; Robert Merrill and Harve Presnell, baritones.

### Italian Conductor's Debut

Francesco Molinari-Pradelli, Italian conductor, will make his first American opera appearance when he conducts the opening "Turandot", with Miss Rysanek, Licia Albanese, Mr. Tobin, and Nicola Moscona in the cast, and Carlo Piccinato as stage director. Other conductors will be Mr. Leinsdorf, Mr. Steinberg, Glauco Curiel, and Karl Kritz. Also on the musical staff will be Rudolph Fellner (new to the company), Marcel Frank, Otto Guth, and Armando Romano (new to the United States). Gianni Lazzari is chorus director.

Others operas in the repertoire will be "A Masked Ball" (Stella, Turner,

Stahlman, Peerce, Merrill, Alvary, Moscona); "Lucia di Lammermoor" (Callas, Raimondi, Borghi, Alvary, Curzi), "Der Rosenkavalier" (Elisabeth Schwarzkopf, Frances Bible, Streich, Katherine Hilgenberg, Otto Edelmann, Herbert, Crain), Verdi's "Macbeth" (Callas, Taddei, Crain, Alvary, Virginio Assandri), "Aida" (Stella, Thebom, Tobin, Merrill, Moscona, Carl Palangi), "Cosi fan tutte" (Schwarzkopf, Merriman, Streich, Lewis, Blankenburg, Alvary), "La Traviata" (Leyla Gencer, Jan McArt, Raimondi, Merrill), "Madama Butterfly" (Albanese, Hilgenberg, Raimondi, Borghi).

The season will continue from Sept. 17 through Oct. 24, to be followed by performances in Los Angeles, San Diego, and Sacramento, bringing the season's total to 47 performances.

The spring season of the Cosmopolitan Opera Company ended with a matinee of "Hansel and Gretel", in which Anna Russell, as the Witch, took over to the delight of an overflowing audience. Carmen Dragon conducted, with Kathleen De Spain and Marni Nixon in the title roles. The best offerings were Donizetti's "The Elixir of Love", with Eva Likova, Cesare Valletti, Giuseppe Valdengo, and Salvatore Baccaloni, and "Turandot", with Frances Yeend, Miss Likova, Giulio Gari, and William Wilderman. Both were conducted by Carlo Moresco and imaginatively staged by Glynn Ross.

Also creditably presented were "Manon" (Miss Likova, Mr. Valletti, and Mr. Wilderman), "La Bohème" (Nadine Conner, Gloria Lind, Barry Morell, Cesare Bardelli, Edwin Dunning, and Mr. Wilderman), and "Madama Butterfly" (Tomiko Kanazawa and Mr. Morell).

In the dance field, triumphs were scored by Jose Limon and his company, Jose Greco and his Spanish Dancers, and Ruth Page's Chicago Opera Ballet. The Ballet Celeste and the Peters Wright Dance Theatre also made appearances.

On the concert stage, programs performed with distinction were given by the Quartetto Italiano; Cesare Valletti, who gave a beautiful demonstration of the fine art of singing; the Obernkirchen Children's Choir; Dame Myra Hess, whose Bach-Beethoven program was a stirring experience; Nicanor Zabaleta, who gave a display of exquisite harp playing; Jan Peerce, in fine vocal form in an unacknowledged program; and the Little Singers of Paris, who featured Milhaud's "Cantata of the Two Cities".

An overflow audience greeted Josepha Heifetz on the night of her debut in the Marines Memorial Theatre. The daughter of the famous violinist and the famous screen star Florence Vidor, Miss Heifetz was the first young artist to be sponsored in

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debut by the Pacific Musical Society, and she justified that distinction. Playing an exceptional program of works by Bartok, Copland, Milhaud, and Chopin, the handsome young lady played with the utmost charm, lyrical sensitivity, and warmth.

Seldom has a young Bay Area artist so justified the honor of being soloist with the San Francisco Symphony as did Del Tredici, pianist, who appeared in the April 25 and 27 program. Although he has previously played for a Symphony Foundation concert, this was his first Opera House solo appearance in the regular subscription series.

In Mendelssohn's Concerto No. 1, with Enrique Jorda conducting, Mr. Tredici displayed great technical fluency, lyric sensitivity, and graceful treatment of melodic lines. The songful slow movement has seldom seemed so exquisitely played.

Mr. Jorda also conducted a nice, lilting performance of Bach's "Brandenburg" Concerto No. 5, with Eileen Washington, harpsichordist; Murray Graitz, flutist; and Frank Houser, violinist, as soloists. The atmosphere of Thomson's "Louisiana Story" Suite and the great brilliance of Rimsky-Korsakoff's "Russian Easter Overture" were effectively set forth.

Mr. Jorda presented four members of the violin section as soloists in the Vivaldi Concerto for four violins and orchestra in B minor, in the March 14, 15, and 16 program. Frank Houser, Henry Schweid, Ferdinand Claudio, and David Schneider were the competent soloists; Naoum Blinder, concertmaster, was on the sick list and could not head the group. The same program brought the local premiere of Samuel Barber's excellent Symphony No. 2, and Strauss's "Death and Transfiguration". Mr. Jorda's highly individual treatment of the latter was reported simultaneously as the "best" and "worst" reading ever heard here.

The following week, Szymon Goldberg was introduced in the Mozart

Violin Concerto No. 4, which he played glibly and surely. Mr. Jorda brought new life and excitement to Beethoven's Fifth Symphony and introduced Dallapiccola's Two Pieces for Orchestra, Sarabande and Fanfare and Fugue.

At a special Sunday performance, a capacity audience heard Artur Rubinstein, at his best, and the orchestra in Beethoven's "Emperor" Concerto and Falla's "Nights in the Gardens of Spain". Also drawing sold-out houses (three times) was Dame Myra Hess, who gave an inspired performance of Beethoven's Piano Concerto No. 3. Hindemith's Symphony from "The Harmony of the Universe" was Mr. Jorda's novelty, and an exciting one.

An all-Wagner program led by Mr. Jorda on April 11, 12, and 13 was played before some of the smallest audiences of the season, but the "Tannhäuser" Overture was magnificently conducted.

Special Easter week concerts brought two performances of Beethoven's Ninth Symphony and excerpts from Lully's "Te Deum" under Mr. Jorda's direction, on April 18 and 20. They marked a triumph for the conductor—quite the best Beethoven he has given us, especially in the finale, in which the choral ensemble, made up of groups from the University of California, was exceptional. Lucine Amara, Christine Krooskos, Nicolai Gedda, and Donald Gramm formed the solo quartet, with the soprano and tenor outstanding.

For his second Pop concert, Andre Kostelanetz led the San Francisco Symphony in Toch's amusing "Circus Overture" and William Schuman's interesting "New England Triptych". Gail Manners, soprano, and Walter Cassel, baritone, were heard in a duet from "Pagliacci" and in Harriett Johnson's "Pet of the Met".

Mr. Kostelanetz's third and last program was an all-Tchaikovsky program, minus guest artists, and a box-office success. —Marjory Fisher

## Chicago Symphony Concludes Season with Fine Program

Chicago.—In the closing concert of the season, on April 11, Fritz Reiner opened with Wallingford Riegger's "Dance Rhythms", Op. 58, an engaging short piece, with sharply etched, biting accents, superbly played by the orchestra. The 1947 orchestral revision of Stravinsky's "Petrouchka" Suite came next—one of the best performances I have ever heard. The closing number was a heaven-storming rendition of Brahms's Symphony No. 1, with an Andante that was truly moving, literally and metaphorically, graced at the end by John Weicher's clear and expressive violin solo. This was one of the best-balanced programs of the season.

It was announced earlier that, due to his recent illness, Bruno Walter would postpone his appearance with the orchestra next season from Oct. 10 and 11 to March 13 and 14. Mr. Reiner and Eugene Ormandy will exchange concert dates next March.

A special concert for sustaining members and guarantors of the orchestra was given on March 30, with Oscar Shumsky and Alec Templeton as soloists, Mr. Reiner conducting.

Mr. Shumsky and the orchestra joined forces in Mozart's Concerto for Violin, in A major (K. 219), in a not too inspiring performance. At times Mr. Shumsky's tone was indistinguishable from that of the orchestral string players.

Mr. Templeton played Schumann's Concerto in A minor with facility but with little awareness of its expressive possibilities. He made amends by regaling the audience with his inimitable improvisations.

Before the concert Eric Oldberg, president of the orchestral association, announced that the fund drive for the present season yielded \$165,470, an increase of over \$5,000 in last year's drive. He also reported that Orchestra Hall would be the home of the orchestra for at least two more years.

For the final Saturday evening concert, April 6, Mr. Reiner chose a program of waltzes and polkas by the Strausses, Johann, Sr., and Jr., and Joseph. Mr. Reiner, the orchestra, and, needless to say, the audience had a good time.

Alyne Dumas Lee, soprano, ap-

peared in Orchestra Hall, April 2, in a program mainly of German lieder, closing with selected Spirituals. Her most impressive offering was Hindemith's "Das Marienleben".

On April 14, Andres Segovia, guitarist, gave his annual recital, casting his usual muted spell of enchantment, with a program built around Mr. Segovia's transcription of Bach's Chaconne.

Nicolai Gedda, the young Swedish-Russian tenor, sang to an audience on April 27, which made up in enthusiasm what it lacked in numbers, as one vocal triumph followed another during the evening. Though known through his opera recordings, Mr. Gedda eschewed operatic arias, except for the programmed "Il mio tesoro", from Mozart's "Don Giovanni", and for the encores that followed each half of the program. At present the voice was light and unforced, disclosing unexpected glints of color and shading, exquisite mezza voce, with some falsetto added. To produce some of his effects Mr. Gedda assumed the "Gigli stance"—one knee bent, stomach thrust inwards and chest forward—resulting in tones that recalled the great tenor of former days. The German lieder and the Tchaikovsky and Rachmaninoff songs were among his most effective offerings. It was a most successful recital, the first, it is hoped, of many more to come.

Other concerts were given by Yi-Kwei Sze, bass-baritone, April 13; Chicago Chamber Orchestra, April 14; Lois Marshall, soprano, substituting for the indisposed Leopold Simoneau, April 21; Joseph Lateiner, piano, April 28; and last, but not least, Artur Rubinstein, piano, April 20.

The Chicago Business Men's Orchestra gave its final concert of the season on May 4, under the direction of Herbert Zipper, featuring the Shostakovich Symphony No. 1 and the Schumann Piano Concerto, with Irene Schreier as soloist. The symphony's performance was a most happy accomplishment by Mr. Zipper and his devoted band. When American businessmen can play a work by a Soviet composer *con amore* there is hope for peace in a divided world. Miss Schreier performed ably and sensitively, with yeoman help from the orchestra, which improves year by year under Mr. Zipper's expert direction. The final number on the program was the first and, we hope, the last, Chicago performance of "Janitzio", by Silvestre Revueltas.

### "Creation" Heard

The Apollo Musical Club, Henry Veld, conductor, gravely essayed a performance of Haydn's "The Creation" on April 30, with Dorothy Lindell Krieg, soprano; Harold Brindell, tenor; and Kay Charles Graves, baritone, as soloists. The chorus sang loudly and lustily with little regard for changes in dynamics. Mr. Graves sang with a sense of style and with commendable restraint.

On May 1 the Fine Arts Quartet gave the last concert in its Beethoven-Bartok series, playing Beethoven's Quartets, Op. 132 and Op. 135, and Bartok's Quartet No. 6 with the controlled mastery that has distinguished this ensemble through the series.

The North Park College Choir, directed by Donald F. Ohlsen, presented a program of sacred music in Orchestra Hall on May 9. The assisting soloist was Arthur Nelson, baritone.

At Thorne Hall, on May 10, the Community Symphony, directed by Leon Stein, accompanied Edna Levin and Bernard Goldblatt, violinists, in

Bach's Concerto in D minor. Later in the program the orchestra and Evelyn Malouf, pianist, collaborated in a brilliant performance of Khatchaturian's Piano Concerto.

In a piano recital at Fullerton Hall on May 16, Milous Ferlik's performance of Beethoven's Op. 28 ("Pastorale") and of pieces by Chopin, Brahms, and Smetana showed a musicianly approach in choice of tempos and in appropriateness of style.

—Howard Talley

## People-to-People Music Committee Plans

The music committee of the People-to-People Program of the United States, Eugene Ormandy, chairman, is undertaking activities in four major areas. The first area consists of Music Committee Projects to be undertaken abroad. This will include the publication of a booklet, "Music in the United States", which will cover all aspects of our musical development and achievement. The booklet will be distributed overseas through the United States Information Agency, travel agencies, and educational institutions.

Also projected is the distribution of gift copies of magazines and pamphlets devoted to United States musical activities, and the presentation of American scores, parts, tapes, and recordings to interested groups abroad for purposes of study and possible performance.

### Foreign Tours

Foreign tours by representative artists and musical organizations to complement existing programs such as ANTA, encouragement of participation in foreign musical competitions by American composers and performers, and presentation of United States music as a part of United States exhibits in international trade fairs also are part of the many projects the committee has undertaken.

The second area concerns itself with increasing opportunities for foreign visitors to have direct contact with all phases of music while in the United States. This will include the publication of a calendar of musical events for distribution to visitors entering the United States.

The projects of the third area will be to increase exchanges of ideas, information, and personal experiences related to music between the United States and other nations; and the fourth area will be devoted to the committee's endeavor to make a collection of worldwide source materials necessary to carry on its work effectively.

## Albuquerque Symphony Christens New Hall

Albuquerque, N. M.—The Albuquerque Civic Symphony under its permanent conductor, Hans Lange, opened the city's new \$1,600,000 Civic Auditorium April 26 with a "pop" concert planned especially for the first-night audience of 4,000.

The unusual domed building posed a distinct contrast to the orchestra's make-shift setting (for 25 years) in Carlisle Gymnasium on the University of New Mexico campus.

George Robert was soloist in Gershwin's "Rhapsody in Blue"; and the orchestra offered the "Rienzi" Overture by Wagner, Tchaikovsky's "Nutcracker" Suite, and the "Polovtsian" Dances by Borodin, in which the 100-voice Civic Chorus participated.

—Isabel Wiley Gear



# Metropolitan Opera Lauded, Censured on Tour

**CHICAGO**—The Metropolitan Opera presented six operas at the Civic Opera House during its four-day stay, May 23-26: "La Bohème"; "Il Trovatore", with Zinka Milanov, Kurt Baum, Leonard Warren, and Jean Madeira; "La Traviata", with Renata Tebaldi, Giuseppe Campora, and Robert Merrill; "Madama Butterfly", with Licia Albanese, Giulio Gari (replacing Daniele Baroni), and Clifford Harvuot; "Carmen", with Risé Stevens, Kurt Baum, Lucine Amara, and George London; and the only novelty, "La Perichole", with Cyril Ritchard, Laurel Hurley (replacing Patrice Munsel), and Theodor Uppman.

"La Bohème", with Daniele Baroni (replacing Jussi Bjöerling), as Rodolfo; Lucine Amara, as Mimì; Laurel Hurley, as Musetta; Frank Guarrera, as Marcello; and Giorgio Tozzi, as Colline, was the only opera I attended. It was a performance visually refreshing but tired in sound. For me the two outstanding performances were by Clifford Harvuot and Lawrence Davidson in the roles of Schaunard and Benoit. Although Miss Amara sang prettily at times, particularly in the "Addio" in Act III, she was eclipsed by Miss Hurley in the Café Momus scene and later.

The critics had few kind words for this and the other productions, with the single exception of "La Traviata", whose stage sets and Miss Tebaldi's and Mr. Campora's projections of their roles won unanimous praise. Dimitri Mitropoulos, conductor of "Butterfly" and "Carmen", and Mr. Ritchard in "La Perichole" also received favorable notices.

It was announced that in next year's visit the Metropolitan may include productions of "Eugen Onegin", "Der Rosenkavalier", and "Samson et Dalila" in what may be a whole week's stay. —Howard Talley

**BOSTON**—The Metropolitan Opera Association once more has come and gone, leaving the town fairly limp after a concentrated exposure—nine performances in seven days—to the lyric art. That naughty romp, "La Perichole" made a gay and charming, if unsubstantial opening, at the Boston Opera House on April 8. Patrice Munsel in the title role, Cyril Ritchard as Don Andres, and Theodor Uppman as Paquillo, headed a cast that showed acting as well as singing ability. Jean Morel conducted with a light touch.

Mary Curtis-Verna, who is a native of the nearby city of Salem, Mass., made an unexpected local debut as Tosca, when Antonietta Stella fell sick on April 9. Miss Curtis-Verna proved to have an ample and expressive voice, though both her singing and acting wanted a little polish and ease. She is a greatly talented artist, nonetheless.

Giuseppe Campora was hardly a match, either vocally or dramatically, for the role of Cavaradossi, for this able singer is essentially a lyric tenor. George London gave a superb portrayal of Scarpia, in which role he has grown enormously. Kurt Adler conducted competently, but matters were somewhat rough in the orchestra.

Licia Albanese gave us again her experienced and mellow Cio Cio San in the Wednesday matinee of "Madama Butterfly", with Daniele Baroni singing pleasurably as Pinkerton. Rosalind Elias, in her first local Suzuki, proved notably able. Pietro

Cimara conducted in a craftsmanlike fashion.

That night we had "Rigoletto", with Leonard Warren again superb in the title role, Laurel Hurley pleasing as Gilda, Gianni Poggi as the Duke. "Don Carlo", Thursday night, brought Jerome Hines as Philip II of Spain in a characterization admirable and forceful, though perhaps not so memorable as his marvelous vignette of the Grand Inquisitor. This last-named role on the present occasion was in the highly competent hands of Hermann Uhde, who made his Boston debut.

Ettore Bastianini sang beautifully as Rodrigo, and Giulio Gari, replacing Jussi Bjöerling was an effective Carlo. In her monologue, Irene Dalis practically stole the show as the Princess of Eboli. Delia Rigal was Elizabeth of Valois. The biggest star of a fine performance was conductor Fritz Stiedry, whose direction really had authority.

Mozart's "The Marriage of Figaro", despite the by now badly-stained, shabby set, provided an enjoyable evening. Cesare Siepi as Figaro, Laurel Hurley as Susanna, Mildred Miller as Cherubino, Martial Singher in the role of Almaviva, and Lucine Amara as the Countess, were the principals. Max Rudolf conducted.

The Saturday matinee was "Cavalleria Rusticana" and "Pagliacci"—Zinka Milanov as Santuzza, Richard Tucker as Turiddu, Frank Valentino as Alfio, and Rosalind Elias as Lola; Lucine Amara as Nedda, Kurt Baum as Canio, Robert Merrill as Tonio, and Frank Guarrera as Silvio. The conductor for both was Fausto Cleva.

The biggest excitement of the entire engagement, however, came with the Boston opera debut of Renata Tebaldi, who sang Violetta in "La Traviata", Saturday night. This was a grand occasion, for Miss Tebaldi proved the most remarkable Violetta in my memory since the late Claudia Muzio, and her first appearance here—apart from concert—was the most memorable debut since that of Kirsten Flagstad in 1935. Giuseppe Campora was miscast as Alfredo. Ettore Bastianini was a superb elder Germont. Mr. Cleva did his finest conducting of the Boston engagement in this opera.

"Parsifal", on April 14, was the finale, an able performance under Fritz Stiedry's command. There was one mishap, Brian Sullivan, who had delivered an able performance of the title role, developed hoarseness in the second act, and had to sing the remainder in half-voice. Hermann Unde made a splendid Amfortas, dignified, sonorous, and moving. Otto Edelmann was one of the finest artists I have ever heard as Gurnemanz. Lawrence Davidson was Klingsor, and Margaret Harshaw sang pleasantly as Kundry, although there was nothing seductive about her in the magic garden scene. —Cyrus Durgin

**CLEVELAND**—The Metropolitan Opera's annual visit to Cleveland, April 22-28, brought us eight performances—six in the evening and two matinees. The Northern Ohio Opera Association tried a new plan this year in hopes of luring a larger audience to one of the matinees. Instead of having a Wednesday afternoon performance, which usually precludes businessmen, school children, and out-of-town visitors, a Sunday

matinee was scheduled at the end of the week.

The change was well worth the effort, according to former general manager John Miskel, since the Sunday audience was considerably larger than the previous year's Wednesday audience. Mr. Miskel is temporarily taking over for the recently appointed general manager, Omar Ranney, whose tragic death the morning after opening night was a blow to both those connected with the opera and to Cleveland in general.

Dramatically and visually the Metropolitan performances were uneven, considering the week at a glance. The newer productions ("La Traviata", "Carmen", and "La Perichole") showed the presence of a theatre man at the staging helm. The movements, gestures, timings, and visual aspects were far ahead of old productions such as "Lucia di Lammermoor", "Il Trovatore", and "Madama Butterfly", which seemed tired out and dramatically uninspired, chiefly because of the visual elements.

Vocally, the operas fared much better. Renata Tebaldi was absolutely perfect in "La Traviata" and "Tosca". Giorgio Tozzi made a magnificent impression every time he stepped onstage. Ettore Bastianini distinguished himself as the disappointed suitor in "Lucia".

Lily Pons, as Lucia, was a commanding singer and Cleveland audiences accorded her a wonderful ovation. The best tenors, vocally, were Richard Tucker and Jan Peerce, but their acting style was impaired somewhat by the old-fashioned operatic tradition.

Risë Stevens' Carmen was as convincing as ever, and the second act sextet was a musical high spot in the performance. Robert Merrill, Lucine Amara, Thelma Votipka, Nell Rankin, and Gianni Poggi did great justice to their roles—all helped or impeded by the presence (or lack of) stage direction. —Frank Hruby

**ATLANTA**—The Metropolitan Opera paid its annual visit to Atlanta, May 1-4, at the Fox Theatre. Four evening performances and one matinee were given—"Il Trovatore", "Le Nozze di Figaro", "La Traviata", "La Perichole", and "La Bohème".

The productions were handsomely staged and costumed. The singing was rewarding. The chorus and corps de ballet were alert. The orchestra played with richness. The audiences gave rounds of spontaneous applause. Financially, it was a highly successful season.

In "Il Trovatore", the opening night performance, were Zinka Milanov, as Leonora; Nell Rankin, as Azucena; Kurt Baum, as Manrico;

and Leonard Warren, as Count di Luna. Max Rudolf conducted. In "The Marriage of Figaro" were Laurel Hurley, as Susanna; Lucine Amara, as the Countess; Mildred Miller, as Cherubino; Cesare Siepi, as Figaro; George London, as Almaviva. Mr. Rudolf again conducted.

The cast of "La Traviata" included Renata Tebaldi, as Violetta; Giuseppe Campora, as Alfredo; and Leonard Warren, as the elder Germont. Fausto Cleva conducted. The matinee was "La Perichole", with Patrice Munsel in the title role; Theodor Uppman, as Paquillo; and Ralph Herbert. Jean Morel conducted.

The season closed with "La Bohème", with Licia Albanese, as Mimì; Laurel Hurley, as Musetta; Daniele Baroni, as Rodolfo; Giorgio Tozzi, as Colline; George Cehanovsky, as Schaunard; and Ettore Bastianini, as Marcello. Mr. Cleva conducted. —Helen Knox Spain

**MEMPHIS**—The Metropolitan Opera made its 12th annual visit to Memphis on May 8 and 9, and because of new productions of "La Traviata" and "La Perichole", it was a particularly gala occasion.

The overall excellence of the performance of "La Traviata" put new life into this old favorite, especially because of the outstanding singing by Renata Tebaldi in the title role and the controlled conducting by Fausto Cleva. Giuseppe Campora was a welcome Alfredo. The elder Germont was sung by Frank Guarrera (substituting for the indisposed Merrill) who was not in his best voice.

"La Perichole" on May 9 had pace and style, as ably directed by Ignace Strasfogel. Patrice Munsel and Theodor Uppman were vivacious in leading roles and were ably seconded by Ralph Herbert as the Viceroy and others too numerous to mention. —Burnet C. Tuthill

**DALLAS**—The annual Dallas visit of the Metropolitan Opera, from May 10 to 12, presenting four operas in three days, was one of the most successful artistically and financially in recent seasons.

The opening performance, Verdi's "Il Trovatore", with Zinka Milanov, Jean Madeira, Kurt Baum, and Leonard Warren in the principal roles, got the season off to a good start under the direction of Max Rudolf. Miss Madeira, the Azucena, and Leonard Warren, Count di Luna, were special favorites.

The Saturday matinee, "La Bohème", with Lucine Amara, Daniele Baroni, Laurel Hurley, Frank Guarrera, and Norman Scott, was received with great enthusiasm by a near capacity audience. Under Fausto Cleva's direction, these fine young voices sang Puccini's score to the manner born.

On Saturday evening Mr. Cleva directed Verdi's "La Traviata". Great interest centered around the Violetta of Renata Tebaldi, and an over capacity crowd recalled the artists almost numberless times. With Giuseppe Campora and Ettore Bastianini as the younger and elder Germonts, Miss Tebaldi scored a major triumph.

The season came to a brilliant conclusion with Offenbach's "La Perichole", with pert Patrice Munsel in her best voice and the personable rich-voiced Theodor Uppman, as the lovers. Of course, the Don Andres of Cyril Ritchard and the amusing Prisoner of Alessio De Paolis brought the right degree of hilarity to the afternoon's entertainment. Jean Morel conducted brilliantly.

—George C. Leslie





# Artists and Management

## New York Philharmonic Lists Plans for 1957-1958 Season

Three special works and five conductorial debuts have been scheduled for the 1957-58 season of the New York Philharmonic-Symphony. As previously announced, the principal conductors for the 116th season will be Dimitri Mitropoulos and Leonard Bernstein, each leading the orchestra for seven weeks. Aaron Copland will share one program with Mr. Mitropoulos to conduct his own works. Thomas Schippers will conduct for two weeks, and four special Saturday night concerts will again be under the direction of Andre Kostelanetz. The five conductors making their debuts with the orchestra are: Ernest Ansermet (two weeks), Andre Cluytens (four weeks), Rafael Kubelik (two weeks), Fernando Previtali (three weeks), and Robert Shaw (one week). Franco Autori will enter his ninth season as the Philharmonic's associate conductor and will conduct two concerts. For the first time, Leonard Bernstein will be musical director for the Young People's Concerts and will conduct three of the five scheduled concerts.

The three special works scheduled are the opera "Elektra" by Richard Strauss, Honegger's "Jeanne d'Arc au Bûcher" and "The Creation" by Haydn. Other special works will be announced at a later date.

### Cast for "Elektra"

Inge Borkh will make her Philharmonic debut in the title role of "Elektra", which will be under the direction of Mr. Mitropoulos; other singers will be Frances Yeend, Blanche Thebom, David Lloyd and Giorgio Tozzi.

"Jeanne d'Arc au Bûcher" will be conducted by Leonard Bernstein; the title role will be narrated by Felicia Montealegre. Others in the cast will be Adele Addison, Leontyne Price, David Lloyd, Lorenzo Alvar, Martial Singher, and the Westminster Choir.

The Philharmonic-Symphony's first performance of "The Creation" will be conducted by Robert Shaw during the Easter season, with soloists Adele Addison, John McCollum, Mack Harrell, Paul Ukena, Louise Natale, and the Robert Shaw Chorale.

Carl Sandburg will appear as guest narrator at one of the Kostelanetz concerts, and Elisabeth Schwarzkopf will make her Philharmonic debut singing works by Mozart and Richard Strauss.

The performance of a recently discovered Concerto for Two Pianos by Mendelssohn, will be the occasion for another Philharmonic debut, that of the two-piano team of Arthur Gold and Robert Fizdale.

The piano soloists scheduled are: Jacques Abram, Rudolf Firkusny, Glenn Gould, Clara Haskil, Myra Hess, Louis Kentner, Eugene List, Guiomar Novaes, Artur Schnabel and Rudolf Serkin.

Four younger pianists making their Philharmonic debut include Georgy Cziffra, Philippe Entremont, Lilian Kallir and Andre Tchaikovsky (prize-winner in the Queen Elisabeth of Belgium Competition).

Violin soloists will be John Corigliano, Mischa Elman, Johanna Martzy (Philharmonic debut), Yehudi Menuhin, Nathan Milstein and Isaac Stern. With his appearance next season, Mr. Elman will celebrate the 50th anniversary of his New York debut.

Laszlo Varga will be cello soloist, and Joseph Fuchs and Lillian Fuchs, violinist and violist, will perform Mozart's Sinfonia Concertante, K. 364.

The season, which opens on Thursday evening, Oct. 10, will have the usual series of subscription concerts; two series of 14 Thursday evenings, two series of 14 Friday afternoons, two series of 14 Sunday afternoons, and two series of eight Saturday nights. The Kostelanetz concerts will be available, for the first time, on a subscription basis.



Aldo Parisot

### Barrett To Manage Aldo Parisot

Aldo Parisot, cellist, is now under the exclusive management of the Herbert Barrett Management. Mr. Parisot will be heard as soloist at Lewisohn Stadium on July 8, when he will perform the "Fantasia" by Heitor Villa-Lobos, with the composer conducting, in its first New York orchestral performance. After filling summer engagements in this country, the cellist will leave for a concert tour of Europe. He will be active in concert engagements in the United States and Canada from mid-October on.

### Lamoureux Orchestra Appoints Markevitch

Paris.—Igor Markevitch has been appointed permanent conductor of the Lamoureux Orchestra of Paris. This is the first time in its history that a non-French conductor has held this post.

Mr. Markevitch was also recently made musical director of the Montreal Symphony and will conduct it in 15 concerts this fall. The Cuban government has asked him to supervise, with the title of Permanent Conductor, the reorganization of the Havana Philharmonic.

This summer, he will open three major musical events in this country.

On June 24, he will initiate the Lewisohn Stadium Concerts and later in the season will open both the Ravinia Park Series in Chicago, and the Empire State Music Festival at Ellenville, N. Y.

His engagements for next year include an appearance with the Philadelphia Orchestra and a number of appearances with the Symphony of the Air in New York. At the invitation of the Mexican Ministry of Fine Arts, he is giving a course in conducting in Mexico during May and June of this year.

### Colbert LaBerge Signs Abrams and Puyana

Daniel Abrams, pianist, and Rafael Puyana, harpsichordist, have signed with the Colbert-LaBerge Concert Management. Both musicians made



Daniel Abrams

their New York debuts at Town Hall in April of this year.

Mr. Abrams, born in Cleveland, began to study music at the Cleveland Institute of Music at the age of eight. In 1948 he moved to New York and continued his studies at the Mannes College of Music. Under a Fulbright Grant, he worked at London's Royal Academy of Music, and later he appeared in solo recitals in Germany, Holland, Switzerland, England, Sweden, and Spain.

Rafael Puyana, a native of Bogota, Colombia, began his musical studies at the age of six. He came to the United States in 1949 and entered the New England Conservatory of Music in Boston. Since 1951 he has studied both harpsichord and piano with Wanda Landowska. He received his Bachelor of Music degree at the Hartt College of Music in Hartford, and has given recitals in Boston, Hartford, London, Paris, Zurich, Geneva, Milan, and Rome.

### Colbert Heads Independent Managers

The Independent Concert Managers Association, Inc., at its annual meeting on May 28, elected the following officers for a term of one year: president—Henry Colbert, of Colbert-LaBerge Concert Management; vice-presidents—Kenneth Allen, of Concert Associates, Inc., and Herbert Barrett, of the Herbert Barrett Management; secretary—Edna Giesen, of Giesen and Boomer, Inc.; treasurer—J. H. Meyer, of Meyer Management Corporation.

In addition to the above, the following directors were also appointed: David Libidins, of David Libidins Independent Concert Management, and William L. Stein, of William L. Stein, Inc., also for one year.

### Maria Giovanna Joins National Artists Roster

Maria Giovanna, Italian coloratura soprano, has signed with National Artists Corporation. Miss Giovanna is the daughter and pupil of Giovanni Manurita, tenor of La Scala from 1930 to 1952. She made her debut two years ago in Italy at the age of 21, as Gilda in "Rigoletto".

Her concert work includes two programs for the International Association of Artists in Rome, and four radio concerts. Miss Giovanna appeared as Rosina in "The Barber of Seville" scene from the Italian film "Casa Ricordi", and her voice was dubbed for the leading lady in the filmed life of Bellini, "Casta Diva". Her debut in this country will be made in the title role of "Lucia di Lammermoor", on July 5 in Cincinnati.

### Shanta Rao To Appear Here Next Fall

Under the official patronage of the Republic of India, Shanta Rao and her dancers and musicians of India will come from India to New York in the autumn for a brief engagement, to be followed by a limited tour of the United States.

The Shanta Rao company have the sponsorship of New York theatrical producer Roger L. Stevens. The ensemble will perform in a Broadway theatre for an engagement limited to two weeks, beginning Sept. 30. Mr. Stevens will subsequently present the program for a week in Washington and a week in Boston. Thereafter, a tour of principal cities and college towns is being booked by Columbia Artists Management.

### National Artists Add Canadian Soprano

Joan Maxwell, mezzo-soprano from Canada, has been signed by National Artists Corporation. A native of Winnipeg, Miss Maxwell graduated from the Royal Conservatory in 1953, and since then has been active in concert, opera, radio, and TV. Winner of many competitions in Canada, including the \$1,000 Grand Award on *Nos Futures Etoiles*, Miss Maxwell has appeared as guest artist with the Toronto Symphony, CBC Opera companies in Toronto and Montreal, and the Royal Conservatory Musicale Internationale.

### Czech Philharmonic Cancels Tour

The Czech Philharmonic, scheduled to visit the United States sometime early next year, has canceled its plans for the tour, due to the Czechoslovakian government's opposition to the fingerprinting of their musicians. The fingerprinting of non-official foreign visitors is still required by United States law.



# Mephisto's Musings

## Where's Elvis

Dear Mephisto:

We thought you and your readers might be interested in our movement. Although our club, the "I like Ludwig" club, was founded only a few weeks ago, it has already become nationwide. More than 10,000 of our insignia, a button bearing a picture of Ludwig van Beethoven with the words "I Like Ludwig" below, have been distributed.

The club is a reaction to Elvis and his ilk. Our success shows that there are a great number of students in this country who have other interests in music besides that of rock 'n roll. We hope that button sales will be profitable enough to enable the club to contribute to college music scholarship funds.

Our club was featured on NBC-TV's nationwide "Tonight" show. Earl Wilson and Leonard Lyons covered us in their syndicated columns. Meyer Berger had a story on the movement in his "Around Town" column in the New York Times. Local, college and high school papers have also featured the story.

"I Like Ludwig" buttons replace Elvis and Pogo on Yale coat lapels" headlined the Yale Daily News. "Presley and Pogo dethroned, students and profs go Ludwig" ran the City College of New York Observation Post.

The whole movement began as a good-humored expression of sentiment to counter Elvis in a positive way. Edmund Leites, a freshman at Yale University, and Robert Cenedella, a student at the New York Art Students League, the founders and co-presidents of the club, began with 1,000 buttons, and sold them all the first day at their former high school, the New York High School of Music and Art. The movement caught on quickly in New York colleges and high schools. Columbia, Barnard, Queens, NYU and CCNY students all became enthusiastic "I Like Ludwig" button wearers. The club spread throughout the Eastern colleges, such as Harvard, Yale and Cornell. Chapters have now begun in over 100 schools from coast to coast.

"It started off as a joke," commented Ed, "We never thought it would turn into anything like this! The response has been tremendous. Classical music is more popular among youngsters in this country than people think," commented

Bob. "Someone even suggested a song: 'I don't care, call me a square, I Like Ludwig!'"

If you want more information on our club, write to the address below. The buttons may be ordered from the same address, at \$1 for four.

J. A. Elias, ABP\*  
National "I Like Ludwig" Club  
910 Riverside Drive,  
New York 32, N. Y.

\* A Bas Presley!



## Durable

One of my more whimsical imps dropped on my desk an advertisement of Alec Hodson, the British clavichord manufacturer, which appeared in a recent issue of *The Musical Times* of London. The advertisement says: "I have made about 200 clavichords since the war and sent them all over the world. They are designed for hard use, relying on carefully-made wood joints, not on glue. As examples of what they will stand I mention one which was dropped by a ship's crane and another which was submerged when the owner's barge sank. Both still play perfectly".

The idea of a clavichord being on a barge, let alone sinking on one, fascinated me, and I fell to thinking about Handel and his barges of "Water Music" fame. Did he have clavichords on his barges and, if so, did any of them ever sink? (I must consult Otto Deutsch.) But this interesting speculation was broken in upon by an even more whimsical imp who observed that appropriate music to be played on Mr. Hodson's clavichords obviously would include not only Bach's Well-Battered Clavier but also a four-octave arrangement of Debussy's "La Cathédrale engloutie".

## Back Home

The 81-year-old nephew of Peter Ilych Tchaikovsky, Georgi Davidov, is curator of the Tchaikovsky archives at Klin, USSR, and a few weeks ago he heard for the first time an American popular song based upon his uncle's First Piano Concerto. The song, of course, was "Tonight We Love", popular some years ago, and Davidov, according to reports, not only took it calmly but liked it very much.

The record and the sheet music of the song version were presented to Davidov by Daniel Schorr, CBS

news correspondent, who learned last summer that the curator collects all evidences of Tchaikovsky's influence on music — syncopated versions included (one wonders if there are any Russian ones).

"We are very glad that the music of our Russian composer Tchaikovsky is sung in your great nation," said Davidov, and, when asked what he thought of the jazz version, he said, "It is very well done. I think it would be a pleasure for all Russian people to hear it in that edition," adding, "Tchaikovsky took many themes from popular songs and he liked for his music to be popular".

The presentation was broadcast over Radio Moscow, and since Mr. Schorr still was in Russia arranging a TV interview with Nikita Krushchev, he evidently was not kicked out of the country for it.

## Perish the Thought

A release from a Chicago advertising agency on behalf of the National Association of Music Merchants:

A "Miss Music" to reign over the Music Industry Trade Show and Convention July 15 through 18 in Chicago's Palmer House is being sought by the National Association of Music Merchants, show sponsor.

NAMM member merchants from throughout the nation are being asked to nominate candidates from their establishments. Besides being comely, Miss Music should have an interest in music, even though it be appreciation.



## En passant

In the course of his Far Eastern tour, Richard Tucker plans a surprise for his Japanese audience by singing them two songs by the Japanese composer Kosada Yamada—in Japanese. He learned them from a young Japanese contralto studying in New York . . . Add new music: The stalactites hanging like icicles from the ceiling of Luray Caverns in Virginia emit musical tones when tapped by a mallet (pitch determined by the length of the stalactite) and Leland W. Sprinkle, Sr., Washington organist and electronics scientist, has constructed a keyboard instrument to "play" them. First concert June 7. Meanwhile staff astronomer Walter Redmond of the Hudson

River Museum has composed a four-minute piece which he calls "Music of the Spheres" because it is based on the frequencies of the nine planets in their rotation around the sun translated into the relative frequencies of piano tones. The astronomer believes that his piece has an appropriate out-of-this-world quality, although he admits that part of it sounds like a train screeching around a sharp curve . . . The Metropolitan Opera was greeted by a loud, discordant note from irate auto-horn tooters when it arrived in Baltimore recently. Big trucks bearing operatic impedimenta to the Lyric Theatre snarled rush-hour traffic on busy Maryland Avenue, and one of those caught in the fray was Baltimore Traffic Director Barnes. Said Mr. Barnes: "Some people seem to think that because they're the Met they're something special. Well, I don't know — maybe they are." *Arriere-pensée.*

## Eponymy

Top priority memorandum to all music critics, editors and writers: A new and magnificent word has been added to your official jargon by one of the daily newspapers of Shreveport, La., a word that surely will be cherished by all the ink-stained toilers in the vineyards of music from coast to coast and across the seas. The word—marvel to behold—is "eponymous", and the Shreveport paper lit upon it by sheer inspiration in connection with a story about the Civic Opera production of Rossini's "Cinderella" on April 26. It said Cecilia Ward would sing the "eponymous role".

I'll save you the strain of rushing to your dictionary by telling you that eponymous derives from eponym—"the person", according to Webster, "from whom a family, race, city or nation takes its name; also such person's name". Variations (which also should prove refreshing in musical parlance) are the adjective, "eponymic", and the noun, "eponymy". Now, Cinderella is not a family, a race, a city or a nation; but let us not split hairs. Generically it is an opera and/or an operatic role clearly descended from a long line of other operas and/or operatic roles. So it probably gets under the wire as an eponym. In any case the term is a heaven-sent variation on "title role" and "name part" with which we have had to be content from time immemorial. But let's use it with delectation and not break out in a rash.

Eponymously yours,

*Mephisto*



**T**HOUGH that much-overworked word "pioneer" was not used in the citation which accompanied the Sixth Annual Capezio Dance Award, which went to Ted Shawn last March as founder and director of the Jacob's Pillow Dance Festival, it was quite plain that his courage and adventurousness were appreciated by the donors. They did praise him "for making possible the performances of dancers and dance companies, both native and imported, both experimental and traditional", at the festival, which in the past 25 years "has grown into an annual event of international recognition".

It was characteristic that he used his money from the award for a trip to Europe in April to obtain "some very special plums" for the Silver Jubilee Festival at Jacob's Pillow, which opens July 2 with a typically varied program, including Maria Tallchief and Andre Eglevsky, of the New York City Ballet; the Mary Anthony Dance Theatre, performing Miss Anthony's "Threnody" and a new work; Tom Two Arrows, American Indian dancer; and Bruce McClure, of the Celtic Ballet of Scotland.

#### Varied Techniques

This list of artists runs the gamut, from classical ballet through modern dance, primitive and folk dance. It is a shining example of the catholicity of every company, educational institution, and enterprise that Mr. Shawn has ever created or helped to create. When he founded the Denishawn School of Dancing and Related Arts in Los Angeles in 1915 with Ruth St. Denis, one of their basic premises was that "no one system encompasses dance". From the beginning they offered training in ballet, Oriental dancing, ethnic dancing, special techniques devised for individual students or groups, and other forms, including later the modern dance of Germany.

With a twinkle in his eye, Mr. Shawn acknowledges that he has had the words "eclectic" and "hybrid" hurled at him by reproachful critics. "I glory in the word, hybrid," he confesses, "for anyone who knows gardening can tell you that we have developed all of our fruitful plants from hybrids." As a teacher and director of a dance school, he feels that the students who come to work should be regarded as a gardener might regard seeds. The gardener does not create the seeds; his business is to make them grow, to give them the best soil and climate possible. Whereas one student may flourish best with a regime of strict classical ballet, another might wither completely in that atmosphere. We should not forget that out of the school and company of Miss St. Denis and Mr. Shawn came such different artists as Martha Graham, Doris Humphrey, and Charles Weidman. Today the Denishawn artistic "progeny" is scattered far and wide, bearing living testimony to the healthiness of their early training.



Celebrated dancers meet at Jacob's Pillow. From the left, Anton Dolin, Doris Humphrey, Alexander Alexei (accompanist for Ruth St. Denis), Ted Shawn, Miss St. Denis, Alicia Markova, and Charles Weidman

## Jacob's Pillow—A Tribute To Ted Shawn's Pioneering

By ROBERT SABIN

Perhaps the most valuable Denishawn heritage of all (a tradition which continues at Jacob's Pillow) is the insistence that technique is not a prison, a dogma, but an instrument, a way to freedom. There are many paths to glory; all that they demand in common is talent, inspiration, sacrifice, self-discipline, and hard work.

#### Dauntless Determination

The story of Jacob's Pillow, like that of Shawn's previous career is full of dramatic circumstances and a dauntless determination to make things work. After all, the man whose answer to an attack of paralysis was to become a dancer (instead of a clergyman); the man who at 21 already had a dance school ("to get his own training") and had directed and performed in what was probably the first dance film, "Dance of the Ages"; the man who (with Ruth St. Denis) took a company of 30 people through the Orient back in 1925, without a penny of subsidy or government sponsorship; the man who organized an all-male group of dancers (something so unheard-of that no leading booking-office would accept it, until its box-office records made them blink with astonishment)—this man was not likely to be beaten by financial harassments, floods, or any other calamities.

By 1930, when he bought the

farm near Lee, Mass., which was to be the home of the Jacob's Pillow Dance Festival and School, Mr. Shawn had already been in the theatre for 19 years. From the time of his marriage with Ruth St. Denis in 1913, the opening of the Denishawn School in 1915 and the formation of the Denishawn Company, the two artists had been the most vital force in dance in the United States. Their world tours, their teaching, and above all else their influence and example gave countless young American dancers new courage and new ideals. It was in 1931 that the two artists came to a parting of the ways, after 16 memorable years. This did not mean a complete and lasting break between their interests and activities, however, for in 1941 at Jacob's Pillow Miss St. Denis revived the program that had begun her career in 1906, and has appeared there many times. She is scheduled to dance there this summer during the week of Aug. 16, still radiant in her late seventies.

#### A Festival Emerges

No sooner had Mr. Shawn taken over the Jacob's Pillow property (named after a huge boulder) in 1931 than he set about remodeling the barn into a studio where he could teach and rehearse his company. In 1932, he began to give lecture demonstrations and pre-

views of the next year's dance works for neighboring summer visitors. From these modest beginnings the festival developed. With the formation of his Men's Group in 1933, which lasted until 1940 and the outbreak of World War II, Jacob's Pillow became increasingly important as summer headquarters. The men of the group, led by Mr. Shawn, cleared the woods, built cabins, enlarged the farmhouse, and erected a wooden platform next to the barn-studio for outdoor performances.

In 1940, with the disbanding of his company, Mr. Shawn found himself saddled with debts and with no dancers. He leased the property to Mary Washington Ball, professor of physical education at the State Normal School in Cortland, N. Y., who gave a summer festival there. The next summer, in 1941, Alicia Markova and Anton Dolin leased it for a festival and school, and many of the Ballet Theatre artists worked and rehearsed there, taking part in the performances. In October, 1941, a group of dance-lovers bought the property from Mr. Shawn, incorporated the Jacob's Pillow Dance Festival as an educational, non-profit, artistic organization and appointed him as managing director. A dance theatre, designed by Joseph Franz, seating about 500 was completed in July, 1942. Except for one summer (in 1947), Mr. Shawn has been director of the festival ever since.

#### "More Than a Director"

But he has been much more than director. During the depression of the 1930s he helped to build and improve the property with his own hands, laying cement foundations, cleaning cesspools, and shunning no task, no matter how hard or disagreeable. During floods and hurricanes he has fought to save the buildings and land. With gas rationing and other war restrictions, he had new problems to face. Even today, each season is a battle, financially speaking, but he has taken all this in his stride besides the artistic planning. His pioneering days with Denishawn steeled him for this task.

The record at Jacob's Pillow speaks for itself. In the past 25 years literally hundreds of dancers and scores of companies have appeared there. The list of world premieres runs to about 150. It was Jacob's Pillow that first introduced ten principal dancers of the Royal Danish Ballet to American audiences, leading to the visit of the company. The National Ballet of Canada also made its first United States appearances at Jacob's Pillow, as did the Celtic Ballet of Scotland. In other fields, among them modern dance, ethnic dance, mime, Mr. Shawn has been equally enterprising. The Swedish artist Birgit Akesson made her American debut at the Pillow.

Among Pillow first performances are such ballets as Agnes de Mille's "Hell on Wheels", Bronislava

(Continued on page 21)



# Personalities

**Howard Mitchell** has received four of this country's leading music awards within a space of six weeks. On April 9 he received the National Music Council's Award for distinguished service to American music for the third time. On May 4 the Catholic Music Educators Award was presented to him for outstanding contributions to music by a Catholic layman and on May 14 he received Columbia University's Alice M. Ditson Award with citation noting that the National Symphony under his direction has performed 50 native compositions in the past seven years. On May 23 he received the Award of the National Association for American Composers and Conductors.

**John Sebastian**, who recently returned from a world tour that took him to 16 countries, was scheduled to appear as soloist with the Berlin Philharmonic on June 5. On June 8 he was to give the European pre-

chestras she has recently appeared with include the London Philharmonic, the Savannah Symphony, and the Columbus (Ohio) Symphony. The pianist will appear with the New York Philharmonic-Symphony in February, 1958.

**Bruno Walter** was to have conducted a concert in May by the Royal Philharmonic Society in London with **Dame Myra Hess** as soloist. At the concert Mr. Walter was to have been awarded the society's gold medal. Because Mr. Walter's recent illness prevented him from appearing, Dame Myra was asked to receive the award on his behalf. She received it and thanked the society. What she did not know was that she herself had also been awarded the society's medal. After receiving it, she improvised a speech of gratitude. Even the oldest habitués could not remember seeing an artist walk off the platform with two such medals.

plomas of Distinction by the Cambodian Ambassador to the United States to accompany the Royal Decorations they both received personally from the King of Cambodia. Mr. Goodman and the ballet company toured the Far East under the President's Special International Program for Cultural Presentations, administered by the American National Theatre and Academy.

**Janet Lauren**, of Concert Associates, Inc., sailed May 25 for a two and

premiere in Paris of the viola concerto by Malipiero, as soloist with the French National Radio Orchestra. Among recent orchestral appearances by the violinist was a series of performances of the Bartok Concerto with the Brussels Philharmonic—the concerts he also recorded in Paris for Pathé-Marconi.



**Melvin Stecher** and **Norman Horowitz**, touring the Canadian provinces of Alberta, British Columbia, Saskatchewan and Manitoba, were made honorary citizens and presented the keys to the city following their recent concert in Dauphin. The occasion marked the first visit of concert artists to Dauphin and gave the local citizens their first glimpse of concert grand pianos. Left to right, Mr. Horowitz, Mayor **Stewart E. McLean**, and Mr. Stecher



Studying the score of **Vaughan Williams' Eighth Symphony** are, from the left, **Sir Harold Caccia**, British Ambassador to the United States; **Alec Sherman**; and **Mrs. Donald W. Seldin**, board member of the Dallas Symphony. Mr. Sherman introduced the symphony as guest conductor of the Dallas Symphony in March in concerts in Dallas and Fort Worth. The conductor's wife, **Gina Bachauer**, was soloist in Rachmaninoff's Third Piano Concerto



At the recent inauguration of the new Fine Arts Building at Marymount College, Salina, Kan., **Carroll Glenn** and **Eugene List** were invited to play in the opening concert in the new concert hall. They are pictured with **Sister Evangeline**, Marymount Concert Course director

one-half month business trip of 12 European countries for CAI. Conferences concerning United States-European talent exchange have been arranged. European soloists and ensembles will be auditioned for possible United States-Canadian touring during the 1958-59 season. In addition, Miss Lauren will seek to establish a network for the continental touring of attractions from CAI's American roster.

**Enrico Leide**, recently engaged by the Long Island Opera Company as musical director and conductor for the coming season at the Brooklyn Academy of Music, is presently in Europe, combining pleasure with a search for talent.

**Ernst and Lory Wallfisch's** summer engagements include appearances at the Casals Festival in Prades; the York, England, summer festival; and the International Festival for Contemporary Music in Venice. On Dec. 17 Ernst Wallfisch will give the world



**Licia Albanese** (right), **George London**, and **Jane Pickens**, who contributed their services to the "I Am an American Day" program at Central Park, New York City, on May 19

**Mr. and Mrs. Gabriel Banat** became the parents of a daughter, **Catherine Sandra**, their first child, on May 3. Mr. Banat will be heard on radio station WQXR, New York City, on June 23 and 30, and on July 9 as violin soloist with the Detroit Symphony.

**Rose Dirman**, soprano and New York teacher of singing, will be married to **Walter J. Frayer** at the Church of the Holy Trinity on June 28.

**Natalie Hinderas** will tour Europe next season. Her engagements include performances in Milan, The Hague, Amsterdam, Munich, and London.

**Zinka Milanov** and **Leonard Warren** will record "La Gioconda" in Rome this summer after her performances in "Tosca" and "Il Trovatore" in London.

**Betty-Jean Hagen** will soon have a new concert instrument, the gift of friends and admirers from her native country, Canada. When Miss Hagen recently played in Edmonton, Alberta, the mayor of the city announced that a trust fund for the purpose of obtaining a valuable violin for Miss Hagen had been established by the Women's Musical Club of that city.

ieres of Dello Joio's Concerto and **Vaughan Williams' "Romance"** in Stuttgart. He will also be heard in Switzerland in June.

**David Lloyd** will sing Bacchus in "Ariadne auf Naxos" this summer at the Glyndebourne Festival, and also will be heard in "The Damnation of Faust", with **Elisabeth Schwarzkopf**, at the Royal Festival Hall in London.

**Marcel Grandjany** will again go to the West Coast in July for concert and teaching commitments. He will be back in New York the latter part of August.

**Ruth Slenczynska** flew to Europe during the latter part of March for an eight-day concert tour. She played on radio broadcasts in Zurich and Lausanne and in London's Wigmore Hall.

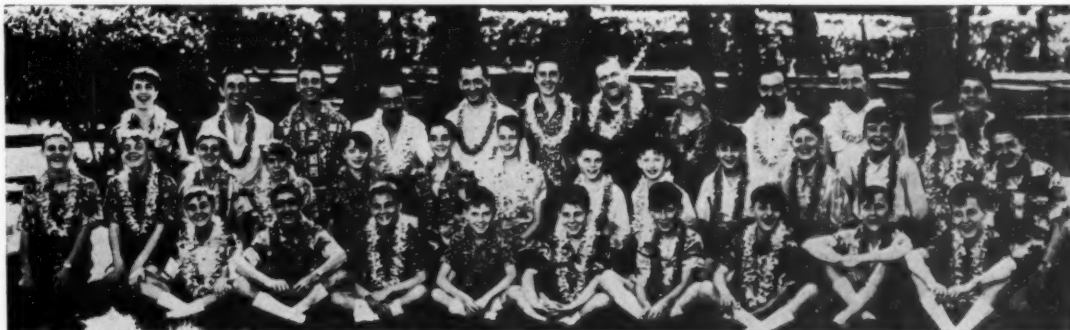
**Roy and Johana Harris** became the parents of a girl, **Lane Duffey**, on March 23. The daughter is their fifth child.

**Claudette Sorel** completes her current season in June when she plays with the Detroit Symphony. Other or-

**Jacques de Menasce** and **Lillian Fuchs** are currently giving joint-recitals in England, France, and Switzerland. Among their engagements are appearances on the French National Radio and a recital at the Salle Gaveau in Paris.

**Low Christensen**, of the San Francisco Ballet, and **Benny Goodman** were presented on May 16 with Di-

The Little Singers of Paris visit Hawaii, where they gave two concerts in April, before they tour Japan and other countries in the Far East. **Msgr. Maillet**, their director, is the fifth from the right in the back row



# ORCHESTRAS in New York

## Dessoff Choirs Sing Israel in Egypt

Carnegie Hall, May 1.—This year the Dessoff Choirs are celebrating their 20th anniversary under the direction of Paul Boepple, and they could have hardly chosen a more stirring masterpiece than Handel's "Israel in Egypt" as part of this celebration. Mr. Boepple's 20 years as their conductor have been impressive. Accompanying the printed program was an attractive booklet that listed the works the group has performed during the last 20 years. Merely a glance at the list, which includes masterpieces that one seldom would have the chance to hear, makes one realize how much poorer New York's musical life would be without this group and how distinguished Mr. Boepple's leadership has been.

This present performance was superb, for it captured the grandeur and sweep of this massive oratorio. Of course, not all the work is epic in mood, and equally impressive was the gentleness with which Mr. Boepple treated the section "But as for His people, He led them forth like sheep." There were a few flaws in the performance, occasionally the contrapuntal lines were lost in a mass of sound or the sound of the orchestra outweighed the chorus. But these moments were few, for the chorus in general sang with fine tone, clarity of diction, and precision. Among the high points was the magnificent splendor of the final chorus, which brought cheers from the large audience before the final notes were sounded.

The soloists—Shirlee Emmons, soprano; Carol Smith, contralto; and John McCollum, tenor — acquitted themselves well and were obviously inspired by the spirit of the work. Despite a few rough spots, the Symphony of the Air was in fine form, and the conductor stressed in particular the music's many pictorial sections. Robert Conant, harpsichordist, and Bruce Prince-Joseph, organist, provided discreet and tasteful playing. Perhaps it is not too much to hope that the chorus will repeat the work in the near future. —F. M., Jr.

## Piatigorsky Plays Walton Cello Concerto

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Gregor Piatigorsky, cellist. Carnegie Hall, May 2:

Overture, "The Corsair" ..... Berlioz  
Cello Concerto ..... Walton  
(First New York performance)  
"Tartiniiana" ..... Dallapiccola  
(Solo Violin: John Corigliano)  
Symphony No. 3 ("Scotch") ..... Mendelssohn

Sir William Walton's Cello Concerto, which was written at the commission of Gregor Piatigorsky, was completed last October and had its world premiere in Boston on Jan. 25, 1957, with the Boston Symphony under Charles Munch. It is a leisurely, emotionally facile work that alternated between sentimental mood-painting and nervous, rhythmically fidgety dialogue. The solo cellist has ample opportunities to make his instrument sing and to display its technical possibilities without feeling that he is being exploited purely for virtuosity. Rather commonplace in

thematic materials and loose in design, it is agreeable, if occasionally tiresome, music. Mr. Piatigorsky played it with complete conviction and a warm, communicative tone, with able assistance from the orchestra.

In his "Tartiniiana", Luigi Dallapiccola has made wholly personal use in a contemporary vein of themes by the great 18th-century violinist and composer. To many, this contrapuntally intricate, rather mannered score



Stanley W. Gold

Dimitri Mitropoulos (left) and Gregor Piatigorsky, after the Walton Cello Concerto premiere

will seem a misguided effort, but I must confess that I found it intellectually absorbing, in spite rather than because of its references to Tartini. Mr. Corigliano played the difficult solo part well; Mr. Mitropoulos was on his toes; and the composer shared the applause with the performers.

The "Corsair" Overture is not Berlioz of the best vintage, nor did Mr. Mitropoulos do much to mitigate its bombast. And the coarse hard-driven performance of Mendelssohn's "Scotch" Symphony also failed to match the more distinguished achievements of the evening. —R. S.



De Mirjian

## Ray Dudley Heard With Philharmonic

New York Philharmonic-Symphony, Franco Autori conducting. Ray Dudley, pianist. Carnegie Hall, May 4:

Suite No. 3 ..... Bach  
Concert Music for Orchestra Dello Joio  
Piano Concerto No. 3 ..... Rachmaninoff

The New York orchestral debut of the young Canadian pianist Ray Dudley and a lively performance of Norman Dello Joio's Concert Music for Orchestra were the principal fea-

tures of the final Saturday night concert of the Philharmonic season.

Mr. Dudley, who made his recital debut at Town Hall last year, has made two tours of North America and has won most of Canada's major awards for pianists. His approach to the Rachmaninoff was mature and he had the technical facility to make the work lively. He was accorded a warm reception.

Following a routine performance of the Bach Suite No. 3, Franco Autori, the Philharmonic's associate conductor, gave a lusty reading of the pulsating Dello Joio score. Described by the composer as a "large symphonic Rondo", the Concert Music is full of invention and vitality. —W. L.

## Gershwin Award Work Played by Philharmonic

Carnegie Hall, May 5.—"Introduction and Allegro" by Gordon Sherwood, 27-year-old winner of the 12th annual George Gershwin Award, had its first performance on May 5 by the New York Philharmonic-Symphony under the direction of Dimitri Mitropoulos. Mr. Sherwood's work, which lasts approximately ten minutes, is the concluding part of a symphony. It is forceful music revealing a promising talent with a strong taste for thematic and rhythmic drama. The introduction, with its dark lower-orchestral sonorities, is spacious and eloquent. The allegro has logic and economy in its musical development and revealed a skill in scoring. Mr. Mitropoulos gave the score a vivid reading. —A. R.

## Collegiate Chorale Presents Elijah

Town Hall, May 7.—It is good to hear Mendelssohn's "Elijah" every so often, for though we may blush at some of its outright sweetness in this day and age, the oratorio still remains a masterpiece of 19th-century choral literature. The Collegiate Chorale, under Ralph Hunter, gave it a straightforward performance on this occasion, which was highlighted by the deeply felt interpretation of Elijah by Mack Harrell.

Town Hall is not an ideal auditorium for the presentation of a large choral work, for its dimensions are too small. The sound of a large chorus with orchestra tends to become bottled up and muffled in climaxes, making it difficult to follow the choral lines. It is all to the credit of the Collegiate Chorale that this music came across so clearly in addition to sounding fresh and colorful. Mr. Hunter stressed the dramatic elements of the score, and the chorus effectively followed his demands. Whether in moments of meditation or defiance the group projected vividly the moods or pictures the music describes.

Not only did Mr. Harrell sing beautifully and with faultless diction, but he was also a completely convincing Elijah, dramatically. Whether he was pleading to God for rain or in the depths of despair, one could not help but believe wholeheartedly in his portrayal.

The other soloists—Louise Natale, as an Angel; Jacqueline Langee, as an Angel; Carol Jones, as the Widow and Jezebel; Loren Driscoll, as Obadiah; John McMahon, as Ahab; and Carol Wilder, as a Child—did well

with their respective roles, each contributing dramatic personalities. All did not go well with the orchestra. There were difficulties with tonal balances and in achieving clean attacks.

This concert, along with a performance of the Bach B minor Mass earlier in the season, was in celebration of the Collegiate Chorale's 15th anniversary. —F. M., Jr.

## Mitropoulos Conducts Premieres of Two Works

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. David Lloyd, tenor; Giorgio Tozzi, bass. Schola Cantorum, Hugh Ross, director. Carnegie Hall, May 9:

Variazioni Brevi, Op. 75 ..... Bentzon  
(First United States performance)  
"Psalmus Hungaricus" ..... Kodaly  
"Psalms" ..... Foss  
(First performance)  
"Belshazzar's Feast" ..... Walton

For his final program of the season, Mr. Mitropoulos had chosen three choral works of which one was new and the other two completely un-hackneyed, and, for good measure, he prefaced the Thursday evening list with Niels Viggo Bentzon's Variazioni Brevi, new to this country.

Bentzon, born in Copenhagen in 1919, is one of Denmark's most prolific younger composers. He has been touring the United States for the past three months in lecture-recitals under the sponsorship of the American-Scandinavian Foundation. These Brief Variations, dating from 1953, are principally interesting from the point of view of harmony and scoring. Bentzon obviously knows the various idioms and textures of modern music thoroughly. But neither in his thematic ideas nor in the formal shaping of this music did he seem to have anything decisive to say. One was left with fascinating shreds and patches.

Lukas Foss's "Psalms" will have to wait for a better performance to be judged fairly, for this premiere was a noisy, hurried, helter-skelter affair. The texts are from Psalms 121, 95, 98, and 23, and the work includes both lyric and solo sections and a contrapuntally intricate, rhythmically pungent middle section of genuine power. At first hearing, the music did not seem to have quite the heart-searching directness and expressive concentration of such works as Foss's "Parable of Death", but a better integrated, more spacious performance may well change this impression.

Kodaly's "Psalmus Hungaricus", composed in 1923, remains one of the peaks of modern choral music. Mr. Lloyd was not in good voice, forcing in all of the climaxes; the chorus was at sea some of the time; and Mr. Mitropoulos indulged in some wild vagaries of tempo and dynamics. Nonetheless, the performance had the conviction and emotional drive to make us feel the grandeur of Kodaly's conception.

William Walton's "Belshazzar's Feast" seemed to be the loudest choral piece yet written back in 1931, and this performance of it in 1957 made it seem twice as loud. But Mr. Mitropoulos conducted it with exciting bravura and care for its brilliant effects of scoring, and the chorus got through it without loss of life or limb. Mr. Tozzi sang his solos with ample tone and dramatic impact. —R. S.



# Katims' Leadership Has Spurred New Growth of Seattle Symphony

By PHILIP C. IENNI

**W**HEN Milton Katims became the permanent conductor of the Seattle Symphony three years ago, he fully realized that the conductor's responsibility to his community goes beyond that of simply wielding a baton. In his three years as music director of the Symphony, he has not only offered performances of high calibre, but has also worked unceasingly to enrich and enlarge Seattle's musical life.

This has not been a fruitless endeavor. Since he came to Seattle as permanent conductor the subscription rate has increased from 2,400 subscribers in his first season to 3,900 in his second. His third season, which recently ended, had over 4,500 subscribers. These achievements are the result of hard and industrious work and the resurgence of interest in the Seattle Symphony may well be attributed to its energetic and imaginative conductor.

## Community and Orchestra

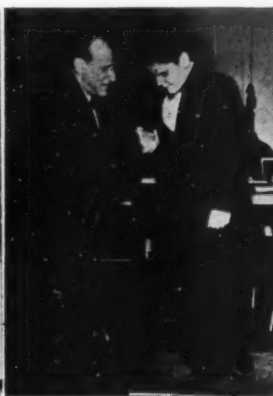
Mr. Katims brought with him to Seattle not only a wealth of professional experience but also an ambition and desire to rejuvenate its orchestra and the community's interest. Believing that any attempt at such a rejuvenation must begin by first contacting the people, he gave numerous speeches at University and Rotary Clubs following his appointment. Through these speeches and others, he attempted to impress upon his audience how important it is for a community to support its orchestra, not only through contributions but more actively through attendance and interest. He also made them well aware that the support and quality of a city's orchestra reflect the cultural life and attitude of the city.

The community's response to his words and actions during his three-year tenure can best be evaluated by the results. In addition to a doubling of the number of subscribers has come a tripling of the number of contributors to the Symphony. The people of Seattle responded by showing an interest in sustaining an orchestra and have reaped their own rewards in the growing musical life of their city.

In order to keep alive the people's interest and make them feel a part of the orchestra, Mr. Katims has tried to break down the barrier between audience and orchestra. This he has literally done at the children's concerts, where the seats partially encircle the orchestra, not only affording the children a closer



Hugh Gate-Kirkland Chronicle



Jack H. Johnson



Harvey Davis

Family neighborhood concerts by the Seattle Symphony, under Milton Katims. Above: Mercer Island youngsters watch closely Mr. Katims. Far left: Audience at Kirkland family concert takes part in NBC-TV's "Wide Wide World", when portions of the concert were telecast. Left: Mr. Katims congratulates Richard Rutledge, who conducted the orchestra at a suburban family concert

observation of the musicians and instruments, but enabling them to feel as one with the ensemble. At concerts for adults, the audience sometimes is told of the particular work about to be performed, and works are performed that require participation through singing. Often a concert is ended with a march, which a member of the audience is invited to conduct.

Another means of sustaining as well as deepening interest is through education. There are various ways of achieving this, and Mr. Katims has tried most of them.

He has made use of the media of television and radio. During his first year as conductor he gave a half-hour TV show every week, offering illustrated programs with various members and sections of the orchestra participating. This past year he had a radio program, entitled "An Hour With Katims", carried over three stations to three different cities. Recordings of various pieces were played, each preceded with an analysis of the work and a discussion about the composer. While he was participating in the recent Casals Festival in Puerto Rico, he recorded on tape interviews with various artists of the festival for use in broadcasts this coming year.

## Seattle Symphony League

Education by a more personal means was handled through the Seattle Symphony League. The league consists of a large number of study groups, each comprising approximately 20 people, formed throughout the city. A lecturer is sent to each of these groups to discuss and analyze the works scheduled for the forthcoming orchestral program, and these efforts of the league have been as productive as they were informative. Equally successful has been the use of narration for dramatic works. When the orchestra offered concert

performances of Berlioz's "Damnation of Faust", and Verdi's "Otello", taped narration, heard from off stage, preceded each act.

In spite of his concern with the education of his listeners, Mr. Katims feels the primary function of the youth concerts should be to entertain and not educate, and he gears them with that view in mind. The orchestra offers 15 youth concerts, a large number compared with other organizations, and they have been enthusiastically received by the children.

## Neighborhood Concerts

Ten to 12 Family Neighborhood Concerts are presented in addition to the regular concert series. Mr. Katims has been expanding the former, which possibly have constituted one of the most influential means towards the enlargement of the Symphony's public. For the family concerts the orchestra travels to the high school auditoriums and gymnasiums of the various neighborhoods and suburbs, offering programs slightly lighter than the normal symphonic fare. Practical problems that tend to keep an audience at home—parking and baby sitters—are eliminated. The parking problem is almost nonexistent, as the local high school is generally within walking distance, and to cope with the baby-sitter problem, a nursery is set up. Plans to pipe

the concert into the nursery are under consideration for this coming year.

Despite the stigma attached to the performance of modern music, Mr. Katims has not ignored the music of his own time. The Seattle Symphony credits itself with the world premiere of a symphony by John Verrall, and with performances of works by Bela Bartok, William Schuman, George Antheil, Paul Creston, and Samuel Barber. In performing a contemporary work, he is careful to program it so it can be assimilated easily by the audience. Such programming has proven beneficial to both listener and composer. His approach to programming in general is to avoid the repetition of works and offer as much variety as possible within the framework of a unified program. Since an orchestra will generally play well a work that it likes, whenever possible suggestions are asked from the players.

Mr. Katims' efforts in the Northwest have not gone unencouraged by his fellow artists, who offered tangible help this past year for the orchestra's Benefit Fund Concert. The Budapest Quartet, of which Mr. Katims was at one time a member, performed at the concert refusing to accept a fee, and paintings donated by leading artists of the Seattle area were auctioned off following the concert. Certainly one of the people most responsible for encouragement and help has been Mrs. Katims, a fine musician and cellist in her own right, and Mr. Katims feels no fair appraisal can be given without credit to her.

Mr. Katims' plans for the coming seasons are equally ambitious and far reaching as were his previous ones. If the past serves as an indication, the Seattle Symphony, under the dynamic leadership of its conductor, may well anticipate an exciting musical future.



# Ballet Theatre Sponsors Festival of New Works

By ROBERT SABIN

The festival of new ballets (15 of them by 14 different choreographers) presented by the American Ballet Theatre at the Phoenix Theatre on the four Monday evenings of May 6, 13, 20, and 27, was of artistic importance. Sponsored by the New York chapter of the Ballet Theatre Foundation, the entire festival was budgeted at \$70,000, whereas new productions by Ballet Theatre in the past have run to between \$20,000 and \$30,000 each. Yet the productions were handsome, the dancing excellent, and the audience the pick of New York's artists and dance-lovers. The first and last programs of the festival were given by the American Ballet Theatre company and limited to members of Ballet Theatre Foundation. The middle programs were given by the Ballet Theatre Workshop.

## Opening Program

The opening program was made up of Erik Bruhn's "Festa"; Kenneth MacMillan's "Journey"; George Skibine's "Annabel Lee"; and Alfred Rodrigues' "Blood Wedding". It was characteristic in its healthy variety and range of style.

As might be expected from Mr. Bruhn, with his background of classical schooling, "Festa" is a neat, tasteful, and technically very demanding work. The vivacious Rossini music, orchestrated by Joseph Levine, musical director and conductor of the festival, suits the style of the choreography well. What this little ballet lacks is a thread of development, a focus. It has a tepid effect, despite its pretty patterns of movement, because it never develops into an organic structure.

Lupe Serrano and Scott Douglas had the leading roles, which they danced brilliantly, if a bit nervously, and Mr. Douglas executed his tricky solo variation in bravura style. The others also danced spiritedly, and the orchestra struggled courageously with the music.

## MacMillan's "Journey"

"Journey" is set to Bartok and fearfully earnest in its intent. It breaks down into fussy experimental detail and downright grotesquerie at times, but it shows a remarkable power of invention and a courageous imagination. Nora Kaye was magnetic as ever in the central role, and managed to bring a sense of unity to movement that sometimes lacked it. John Kriza, Erik Bruhn, and Scott Douglas, as well as the others, also danced with intensity and devotion.

Mr. Rodrigues' "Blood Wedding" is based upon the play by Garcia Lorca with a score by Denis Alpvor. The story line is clear; the choreography is dramatically ingenious; and the music is appropriately violent in mood and lavish in color, if somewhat crude in style. The performance was very exciting, with Miss Kaye, as the Bride; Mr. Bruhn, as the Bridegroom; Lucia Chase, as His Mother; John Kriza, as Leonardo, who runs away with the Bride; Nadine Revene, as Leonardo's Wife; and in other solo roles, Mr. Douglas, Jilana Williams, Charles Bennett, and Nansi Clement.

Both Miss Kaye and Mr. Bruhn had good opportunities. Those who think that Mr. Bruhn is suited only to classical parts should see him in this passionate Spanish role. Miss Revene, a comparative newcomer to the company, also distinguished herself with dancing that was both beautiful and highly expressive. Mr. Kriza was moody and violent, and Miss Chase was a dour and commanding figure as the Mother. With tightening of some loose episodes and revisions of choreography and music, this could prove a popular ballet.

Mr. Skibine's ballet based upon Poe's doleful poem was embarrassingly naive. The incredibly banal musical setting of the verse by Byron Schiffman was poorly sung by Loren Driscoll. Neither Ruth Ann Koesun nor John Kriza could do much with their roles and the three figures who looked like members of the Ku-Klux-Klan aroused titters in the audience. Mr. Skibine is a fine dancer and a sensitive artist, but this little ballet would never make one suspect it.

At the first Ballet Theatre Workshop evening, on May 13, the average was encouragingly high—half of the four ballets were very good and half were bad.

## Hilarious Commentary

Best of all was Anna Sokolow's "Le Grand Spectacle", an hilarious commentary on the popular music-hall stage in France and elsewhere, on acrobatics, on pseudo-orientalism, on interpretative dance, on ballet, and on the world in general. It is unfair to single out any one episode, but the "Danse Chinoise" by Anita Dencks left me completely limp, in company with the rest of the audience.

Equally good in other numbers were Eve Beck, Kate Friedlich, Dorothy Krooks, Jeff Duncan, David Gold, Jack Moore, and Paul Taylor. Teo Macero's score for percussion, trumpet, piano, and saxophone alternating with clarinet was perfect for the satire, and he conducted it himself.

Donald Saddler has made a dance-play out of Tennessee Williams's "This Property Is Condemned" that is successful in blending the two media. It benefited from a superb performance by Ruth Ann Koesun (who is a brilliant actress as well as dancer), as the hysterical little waif, Willie. She was capably seconded by Ralph MacWilliams, as Tom; and, in other roles, Beverly Simms, Fritz Hess, John Grigas, and Joe Layton. Genevieve Pitot's music is rather nondescript but it does not clash with the mood or action.

## Less Fortunate Ballets

Less happy were Fernand Nault's "The Encounter", set to music by Franck, and Herbert Ross's "The Maids", based on the play by Jean Genet and set to Milhaud. "The Encounter" has some effective choreography in it, especially in the solos and duets, but it is monotonous and dramatically insipid.

Mr. Ross's ballet might well have been called "after Krafft-Ebing". It was made up of plentiful doses of homosexuality, sadism, masochism, foot fetishism, homicidal mania, and

narcissism (as a final touch), thinly stylized. Had he given us a study of interesting human beings in a really tragic conflict, the choice of subject matter would have been valid, but the homosexuals he pictured were furtive, nasty, and too hopelessly neurotic to present a human problem of more than clinical concern.

The dancers performed their difficult task very well. They were Loren Hightower and Paul Olson, as the Maids, Claire and Solange; Ilona Murai, as Madame; and Ralph Beaumont, as Monsieur. The vehement Milhaud music intensified the murky atmosphere, as did the ancient brass bedstead that was a major prop.

## Second Workshop

The second Workshop evening, on May 20, brought Robert Joffrey's "Le Bal", with Chabrier music; Enrique Martinez's "La Muerte Enamorada", with Turina music; a Pas de Trois set to Schubert music by Valentina Pereyaslavce; and John Butler's "Seven Faces of Love", danced to recordings of Stan Kenton and Duke Ellington.

Mr. Joffrey's new ballet was a disappointment. Despite brilliant patches, it never matched the ebullience or continuity of the charming music, and it seemed lacking in focus and development. Among the performers were Beatrice Tompkins, Gerald Arpino, Jonathan Watts, and Glen Tetley, splendid dancers, all.

Ironically enough, the poorest parts of Mr. Martinez's loosely-knit ballet were the specifically Spanish ones. But the whole work failed to jell, despite a theme that had marked possibilities. Erik Bruhn, as the Youth, danced beautifully, and Jilana Williams, as Death, also created a mood. As the Gypsy Girl and Boy, Annabelle Gold and Mr. Martinez were more dishevelled than exciting, nor did the corps have grateful material.

Miss Williams, Nancee Charles, and Conrad Ludlow were extremely nervous in Mme. Pereyaslavce's difficult but fragmentary and tiresome Pas de Trois. Utterly different in mood and idiom was Mr. Butler's "Seven Faces of Love", a confused jumble of ballet, modern dance, jazz improvisation, and pantomime. Buzz Miller had a 20th-century Faun solo that was erotically stimulating; and Lee Becker was vivid as a woman who always gets left behind in love. Sono Osato was another of the leading soloists, with little to dance.

## Final Program

The final program on May 27 brought another ballet by Herbert Ross, and this time a good one, called "Paeon"; Agnes deMille's "Sebastian"; and Job Saunders' "The Careless Burghers".

"Paeon" (which Mr. Ross has subtitled "after verses of Sappho" and set to the Chausson Concerto for Piano, Violin, and String Quartet) is really an abstract ballet and very beautiful in many passages, notably the second section, called "Dedication." It needs cuts, and the first part, "Invocation", should be given a more dynamic emotional pulse, but it is the work of a poetic and richly creative choreographer. Among the brilliant soloists were Nora Kaye, Ruth Ann Koesun, John Kriza, Lupe Serrano, Michael Lland, Scott Douglas (who danced magnificently), and Elizabeth Carroll.

Miss deMille's "Sebastian" was embarrassingly weak. It had neither clarity of story line, vitality and continuity of movement, nor conviction as dance-drama. The Menotti score was originally used by Edward Caton

for the Ballet International in 1944. Mr. Caton's ballet was superior in every respect. Miss Kaye, Mr. Kriza, Miss Serrano, Darrel Notara and the other artists did what they could.

Drastically shortened, "The Careless Burghers" could be a very amusing repertoire piece. It is a sort of balletic "Kermesse Héroïque", with Erik Bruhn as a Troubadour replacing the Spanish army very adequately. Mr. Bruhn's role fitted him like a glove and he danced it with unbelievable elegance, virtuosity, and charm. Nadine Revene was admirable as the Mayor's Wife, who is his principal target, and all of the dancers enjoyed the honest, effective choreography of this simple but highly entertaining work. Donald Marsh's music was of similar character.

## Roberto Iglesias and Company

Carnegie Hall, May 18.—A brilliant young artist who bids fair to make a lasting contribution to Spanish dance is Roberto Iglesias, who gave a solitary concert with his company in Carnegie Hall on May 18 before leaving for Barcelona for a tour of Spain. Some years ago, Iglesias attracted notice as a promising member of the company of Rosario and Antonio, but he has



Roberto Iglesias

now matured as a soloist and choreographer and has assembled a splendid company. Not since the memorable visit of the Ballets Espagnols of Teresa and Luisillo in 1954 have I seen such exciting, creative, and sensitive Spanish dancing.

Carnegie Hall is not an effective setting for a dance recital, yet Mr. Iglesias and his fellow artists had the audience cheering all evening. Some sailors even threw their hats on the stage, with wild enthusiasm.

Mr. Iglesias is profoundly gifted in several veins in his stylization of Spanish folk dances, in his dramatic works, and in his marvelous flamenco dances. Among the delightful regional dances on the program were the "Fiesta en la Isla" (from the Canary Islands, with Maria Merida as the vivacious vocal soloist); the imaginative treatment of the Jota as danced in Northern Aragon, called "Theme and Variations"; and "El Palomo y la Paloma", a Huapanga of Vera Cruz, enchantingly performed by Lupe Garcia and Antonio Espagnol. Handsome and notably tasteful costumes, exotic percussion and wind instruments, and ingenious props all contributed to create a convincing atmosphere of folk life.

Unforgettable was Mr. Iglesias's



solo dancing and his duets with Esperanza Galan and Aida Ramirez. His steely, incredibly resilient body and his tremendous rhythmic power hypnotized the audience in the "Salineras"; and the duet, "Soledad", after a poem of Lorca, danced with Rosario Galan, was one of the most fiercely erotic, cumulatively intense dances I have ever seen. The "Zorongo Gitano" with Esperanza Galan again emphasized the passionate force of his dancing.

"Idolos de Arena", a study in the psychology of the toreador, showed a marked dramatic gift. Movingly danced by Mr. Iglesias, Manuel Galan, Antonio Espagnol, Emilio Altes, and Carlos Vega, it revealed the choreographer's awareness of modern dance as well as ballet, and their relationship to purely Spanish idioms.

Also to be praised are Rafael Jerez, the guitarist; Tralal Altes, the costume designer and artistic adviser; and all of the others who made this evening a delight. —Robert Sabin

### Jose Greco and Company

The Playhouse, May 21.—Jose Greco and his Company launched a three-week season on May 21 with a long and varied program. Of major interest was the dancing of the four "Bronze Gypsies", Jose Mancilla, Gitanillo Heredia, Margarita Zurita, and Maribel De Cirez, who were seen as a quartet here for the first time. Miss Zurita and Mr. Mancilla had appeared here previously, but their partners are equally exciting, and young Mr. Heredia, slender and stinging as a whiplash and full of fire, stole the show several times during the evening. His duets with the plump and vivacious young Pepita Sevilla were delightful, even though they relied too heavily on calculated cuteness.

Another striking figure was the wildly energetic Gracia Del Sacramento, who practically knocked herself out in every number, but with marked audience success. Jose Molina, in his solo Bolero and elsewhere revealed an unmistakable gift, but he needs more training and self-discipline, especially in his beats and other movements in balletic vein. Lola de Ronda's solo, "Cordoba", in classic mood, was a refreshing interlude.

Mr. Greco himself was not in his best form, and most of the dances in



Maurice Seymour

### Jose Greco and Lola de Ronda

which he appeared were overcostumed and choreographically uninteresting. The familiar "El Cortijo", however, brought down the house. It had a vitality and physical fire lacking in the more pretentious "production" numbers, like the "Fantasia de Valencia y Aragon", that smacked of Hollywood and the night club circuit.

Other artists in the company who should be singled out are the singer and dancer Rosario Caro; the guitarist, Carlos Ramos; Manuel de Jerez, flamenco singer; and the pianist Lydia Del Mar. Jose Mancilla, by the way, is an exciting flamenco singer as well as dancer.

Mr. Greco has a dynamic company and he is himself a brilliant dancer. What he needs to do is to throw himself more into things and to weed out the program. He was affectionately received by a large audience. —R. S.

### Robin Hood Dell Lists Danish Ballet

Philadelphia.—Eight dancers from the Royal Danish Ballet will be among the concert artists who will appear at the Robin Hood Dell this summer. The season, which opens on June 17, will mark the 28th year of the Dell.

Paul Paray, who will be making his Dell debut, will share the podium

with Alfred Wallenstein, Alexander Hilsberg, Jose Iturbi, Robert Zeller, Franz Allers, and Vladimir Golschmann.

New soloists scheduled include Laurel Hurley and Eileen Farrell, sopranos, and Jorge Bolet and Alexander Brailowsky, pianists. Returning soloists are Jan Peerce, Robert Merrill, Isaac Stern, Luboshutz and Nem-enoff, and Erica Morini.

### Premiere Announced By Turnau Opera

Woodstock, N. Y.—The Turnau Opera Players have announced eight opera bills, including the premiere of a new full-length American opera, for its Byrdcliffe Theater here this summer.

Jackson Wiley has been appointed musical director for its third season. Stage and lighting designer will be Tom Di Gaetani, technical director of the Juilliard Theatre.

The operas to be presented are "Così fan tutte", "La Bohème", Rossini's "Cinderella" (in English) and the new American work and four double bills: "Little Harlequinade" (Salieri) and "Cupid and Psyche" (Vernon), "L'Heure Espagnole" (Ravel) and "Grand Slam" (Vernon), "The Bo'sun's Mate" (Ethel Smythe) and "Zanetto" (Mascagni), "The Old Maid and the Thief" (Menotti) and "The Impresario" (Mozart).

Thirty-two performances will be given from July 5 through Sept. 1.

### Destine and Company At Princeton

Princeton, N. J.—Jean Leon Destine and a company of calypso musicians and dancers are giving three performances on June 13, 14, and 15 at the McCarter Theatre, Princeton, N. J.

### British Radio Reorganizes Programs

London.—Reorganization of the British Broadcasting Corporation's three programs and the introduction of a fourth was undertaken to forestall a ten per cent rise in broadcasting costs during the next three years.

The Third Program, devoted to cultural material, is to be cut from five

to three hours daily. The two hours are to be turned over to a new service on the same wavelength, which is to be known as Network Three. The latter will include programs of special interest not available on regular broadcasts or on television.

### Ted Shawn

(Continued from page 16)

Nijinska's "Chopin Concerto", Todd Bolender's "Musical Chairs", Ruth Page's "The Bells", Antony Tudor's "Ronde de Printemps" and "Trio con Brio", and Aubrey Hitchens's "Italian Concerto". In other fields, John Butler, Myra Kinch, Iva Kitchell, Pearl Lang, Donald McKayle, Jean Leon Destine, and scores of others have created works there.

The schedule for the summer of 1957-58 is typical of the range and quality of the artistic fare that Mr. Shawn has been able to gather. Besides Maria Tallchief and Andre Eglevsky, the ballet artists will include Alicia Markova (who will fly especially from Italy to appear at Jacob's Pillow, with Hugh Laing as her partner), eight soloists of the Royal Danish Ballet, Erik Bruhn and Sonia Arova, and the National Ballet of Canada.

From other realms of dance will come Iva Kitchell, Jean Leon Destine, Carola Goya and Matteo, Myra Kinch, Ruth St. Denis, and Carlos Antonio Fernandez, of Peru. And the teaching of students (which has always been as important a part of Jacob's Pillow as the artist performances) will also cover as wide a ground as possible.

Jacob's Pillow is neither a financially weatherproof nor a self-running institution, but one cannot talk with Ted Shawn for five minutes without realizing that he would build it all over again, if he had to, or drop in the attempt. Whether he is laying sewer pipes, dancing the role of King Lear, checking accounts, or creating a new work of his own, he is the living embodiment of a Man of Action.

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## Opera in New York

### New York College of Music Gives Albert Herring

Kaufmann Concert Hall, May 1. —The first New York performance with orchestra of Benjamin Britten's comic opera "Albert Herring" by the Opera Department of the New York College of Music was a triumph for everyone concerned, most of all the composer, who has given us one of the best works of its kind as yet produced in this century.

"Albert Herring" had its American premiere at the Berkshire Music Festival in 1949, and in 1952 it was performed with two-piano accompaniment in New York by student singers of Opera Futures. But it is a sad commentary upon our operatic affairs that this contemporary masterpiece had to wait eight years for a complete New York production.

One scarcely knows what to admire most in this witty, tender, malicious, fanciful, and virtuosic work—the expert libretto, the score (with its wonderful commentary upon English musical history and its superb instrumentation), or the flamboyant vocal writing. Siegfried Landau conducted the excellent professional orchestra with animation and precise control, and Albert Felmar had staged the work charmingly. Sets and costumes were also imaginative.

#### Vivid Performances

All of the singers gave vivid and stageworthy performances, although the evening's vocalism was highly variable. Excellent both vocally and dramatically were Arne Markussen, in the title role; Ramon Gilbert, as Sid; and Rowland Snook, as Superintendent Budd. Mr. Markussen ably suggested both the comic and the tragic aspects of poor Albert; Mr. Gilbert was the very image of hearty sensuality as the butcher's boy; and Mr. Snook was the eternal petty official. Irene Sherrock deserves high praise for her adept performance of the difficult role of Lady Billows, but it must be admitted that she sang it at times as if she were Strauss's Elektra. Lisa Clarksen, as the Housekeeper, made an excellent foil for her bossy and overbearing mistress. As the unforgettable Miss Wordsworth, Dorothy Marshall was marvelously fluttry and romantic, although she sang in shrill and unstable fashion too often for comfort. Evan Stephens, as the Vicar, sounded too much like an Irish tenor but was otherwise convincing.

The others all deserve personal mention: Donata Bracco, as the Mayor; Ann Amenta, as pretty Nancy; Matilda Marston, as the formidable Mrs. Herring; and Roxanne Brandt, Martin Begley, and Rosemary White, as three children who really looked and acted the part. —R. S.

### Manhattan School Stages Two Operas

Hunter College Playhouse, May 14. —Two delightful operas had their local premieres, when the Opera Workshop of the Manhattan School of Music performed Donizetti's "Rita", presumably for the first time in the United States, and Norman Dello Joio's "The Ruby", for the first time in New York, on May 14, repeating the works with cast changes the following evening.

"Rita", a masterly opera buffa, was composed in 1840, only eight years

before Donizetti's death. Gustavo Vaez's libretto concerns a wife who was beaten by her first husband (supposed to be dead) and who in turn beats her second. Through a trick of fate, she is confronted with both, and an arrangement has to be made. Flimsy as it is, the libretto serves its purpose admirably, and Donizetti has clothed it with fresh, inventive, beautifully-wrought music.

The young singers were naturally not in a position to perform the work with all of the bravura and style that it ideally requires, but they acquitted themselves capably. Their major problem was the tendency to grow tense and strident in difficult passages. Joan Carroll was pert and pleasing in the title role; Richard Herman was an amusingly mouse-like second husband; Ticho Parly was a swashbuckling first husband; and William Weiler took the minor role of the servant Bartolo. Hugh Ross drove the orchestra too hard, but kept everything brisk and full of bubbling energy.

William Mass has also fashioned an effective libretto for "The Ruby", based on Lord Dunsany's "A Night at the Inn". It concerns a gang of criminals who have stolen a ruby from the forehead of an Indian idol, and their final destruction in a lonely and ruinous house on the English moors by the idol itself. The return of the gang-leader's wife, a reawakening of the tenderness between them, and her desperate attempt to save him provide a romantic contrast to the blood-and-thunder.

Dello Joio has written a telling score that is convincing both in the tense, melodramatic parts and in the love scenes.

"The Ruby" proved far easier for the young singers than had Donizetti's classic and stylized opera. As Laura, the wife, Judith Ingram sang and acted well, apart from a tendency to overdo her devotion to her husband. As Scott, the leader of the gang, James Farrar revealed a powerful voice and genuine acting ability. Ezio Flagello, a winner this year of the Metropolitan Opera Auditions of the

Air, played the role of Bull, one of the criminals, with great gusto. Both in physical and in vocal proportions he is huge, but he is adept on stage and knows how to act as well as to sing. Also excellent were Lynn Detwiler and Robert McGrath as the other members of the gang.

Mr. Ross and the orchestra were in better form in this score, and to the credit of the student players be it said that their technical failings never dampened the spirit of their performance.

Mr. Dello Joio should change the ending of the opera and leave the idol onstage, or, well-handled as it is, the actual appearance of the figure is far less gruesome than our imagining of it just outside the door would be. Audiences are bound to take relief in nervous laughter if given this invitation.

To John Brownlee, the producer. Rose Landver, stage director, Stephen Saxe, set designer, and all others concerned are owing hearty congratulations for a stirring evening of musical theatre. —R. S.

### First Chavez Opera Given at Columbia

Brander Matthews Theatre, May 14.—With "Panfilo and Lauretta", Carlos Chavez has entered the domain of the lyric theatre. This opera, which was given by the Columbia Theatre Associates in co-operation with the Columbia University Department of Music at the Brander Matthews Theatre, received its world premiere on May 9, followed by eight subsequent performances. When a composer of the stature of Chavez, who has made his individual imprint upon the scene



The New York College of Music production of "Albert Herring". From the left: Dorothy Marshall, Rowland Snook, Donata Bracco, Arne Markussen, Irene Sherrock, Evan Stephens, Lisa Clarksen

of music, turns late in his career to a new form of expression, it is with high anticipation that one awaits the result. The result in this case was a disappointing one.

The problems posed by an opera, though neither more difficult nor more easy than those posed by absolute music, are, nevertheless, different. It is in these elements of drama and characterization that the opera was lacking. Neither the passions of the characters nor the symbolic overtones concerned with the grander struggles of mankind evoked any compassion.

The libretto by Chester Kallman, is a complex one. The action takes place in Renaissance Italy, and the set for all of its three acts is a villa in the Tuscan hills. The Prologue, which is sung by a chorus and a chorus leader, is set in front of the curtain and prepares the drama by announcing that the merchants of Italy have not only brought treasures from the east but also, the plague.

Four people, Panfilo, a young knight; Lauretta, a very young lady; Elissa, the daughter of a wealthy merchant; and Dioneo, a poet, have taken refuge in a villa, and to pass the time, they improvise plays, hardly aware that in them they portray their own passions and conflicts. The plays enacted, "Cupid and Psyche", "The Raising of Lazarus", "The Play of Mary Magdalene", and "The Fall of Man", are intricately involved and completely intermingled with the action. To judge the libretto is difficult. With a different musical realization, despite its intricacies, multiple plots, and symbolism, it might well have proved a successful lyric-theatre piece.

In spite of feeling that the failings of the opera were largely those of the composer, I found the most arresting parts of the work in sections of the music. Not in its relation to the drama, but solely as music. Although Chavez devoted his greatest energies to the vocal parts, it was in the orchestra that musical interest and excitement centered. When, in the last act, Panfilo returns from the city reporting that the plague still rages, the musical setting for orchestra and singer is original and exciting.

The opera would have fared far better in a professional opera house, equipped both financially and theatrically for it. However, credit and honor is due to all concerned for the presentation of such an ambitious work. Settings were by Herbert Senn

A scene from the Manhattan School of Music's production of Dello Joio's "The Ruby". From the left, Jean Heafner (Laura), Ezio Flagello (Bull), Lynn Detwiler (Albert), Ticho Parly (Scott), Robert McGrath (Sniggers)





and Helen Pond and staging by Bill Butler. Howard Shanet conducted, and the cast included Craig Timberlake, Leader of the Chorus, the Monk, and the Physician; Stanley Kolk, alternating with Frank Porretta, Panfilo; Joan M. Moynagh, alternating with Sylvia Stahlman, Lauretta; Elaine Bonazzi, alternating with Mary McMurray, Elissa; and Peter Trump, alternating with Thomas Stewart, Dioneo. —P.C.I.

## Miami Site For SME Meet

Miami.—The danger of allowing scientific achievements of our time to become "destructive of the humanities" was stressed by Lawrence G. Derthick, US Commissioner of Education, in the keynote address at the opening session of the Southern Music Educators Convention, held here April 26-30. Mr. Derthick said, "The liberal arts are equally as vital as science in this complex nuclear age . . . We are already under pressure to place greater emphasis on science training in our schools and colleges

and we can expect the pressure to increase . . . "Under such pressure our educational system undergoes curricular modifications, and history has shown that the humanities, such as music, are curtailed."

Celebrating the golden anniversary of the Music Educator's National Conference, the Southern Division was represented by music teachers and college and high school groups from ten states who participated in workshops and clinics on problems of teaching bands, orchestras, instrumental groups, and singers.

Concluding its 30th season, the University of Miami Symphony Orchestra, with James Christian Pfohl as guest conductor and Igor Gorin as soloist, provided agreeable listening on May 5 and 6 at the Miami Beach and Dade County Auditoriums. The baritone voice of Igor Gorin never sounded better than it did on this occasion. The audience sensed this too, bestowing an ovation that was justly earned. The orchestra's major work was Mendelssohn's "Reformation" Symphony, and its performance was a highly satisfactory one under Mr. Pfohl's guidance.

—Arthur Troostwyk

## Boston Pops Opens Season; Symphony Plays Barraud Work

Boston. — The nonmusical may have their own dull ideas about the change of seasons, but musical Boston knows to the moment when spring begins in the town along the Charles. It is that precise instant when Arthur Fiedler raises his baton for the opening number of an opening Pops program at Symphony Hall. Spring in the year 1957 accordingly began at 8:30:45 Tuesday evening, April 30.

The first number, to carry through this fine-pointing of facts, was Elgar's "Pomp and Circumstance" March in D major, No. 1. The two most solid pieces of the evening were the Grieg Concerto, played nimbly by Ozan Marsh as keyboard soloist, with good support from Mr. Fiedler and the orchestra, and Ravel's "La Valse", also done notably well. Thereafter a miscellany of favorite Pops items, from the "Fledermaus" Overture to tunes of "My Fair Lady".

### Beethoven's Ninth Heard

The Boston Symphony season ended on April 27, when Charles Munch conducted Beethoven's Ninth Symphony, and gave the first United States performances of the "Te Deum, in Memory of Serge Koussevitzky" by Henry Barraud. The chorus for both was the Chorus Pro Musica, prepared—and very well—by Alfred Nash Patterson. Soloists for the Beethoven work were Mariquita Moll, soprano; Martha Lipton, contralto; John McCollum, tenor, and Mack Harrell, bass.

Barraud's work is interesting and very difficult, scored for chorus, winds and string basses, which gives a sense of mass effect, in which the instruments serve as foundation for the play of vocal lines. The texture is stark and austere, quasi-archaic with steady rhythmic progress and decided power.

Thanks to a Conference on the Creative Arts put on by Boston University, we have been privileged to see and hear Gian-Carlo Menotti's madrigal fable, "The Unicorn, the Gorgon and the Manticore" within less than a year after its premiere. This very individual work, seen in

New York last January, came as climax to a musical program given in Kresge Auditorium of the Massachusetts Institute of Technology, on May 4. (Boston University's own theatre was occupied with a special Conference production of Giraudoux's "The Enchanted".)

The New York Ballet Company danced it, wearing Robert Fletcher's original costumes, upon the bare Kresge stage.

This evening began with the student orchestra, conducted by able young Russell Stanger, giving the first performance of Wallingford Riegger's "Festival Overture", commissioned by the Conference. This is a buoyant, *pompous* work, obviously "occasional" but excellent of its kind, wherein harsh harmony is juxtaposed with lush, almost romantic tunes. Rather more interesting was Alan Hovhaness' Prelude and Quadruple Fugue, a solid piece of work, and, like all of Hovhaness, semi-Oriental in character. Messrs. Riegger and Hovhaness were present and bowed to applause.

Allen Lannom, who conducted Menotti's work, also led the Choral Art Society in Poulenc's fiendishly difficult, unaccompanied Mass in G. The work of the evening truly reflected high credit upon all concerned.

### Martinon Makes Debut

Jean Martinon, conductor of the Lamoureux Orchestra in Paris, proved a superb master of his art when he made his American debut, as guest conductor of the Boston Symphony on March 29.

He is, I suspect, as much a "musicians' conductor" as one with a definite appeal to the public. His technique is thorough and not in the least pedantic; he insists upon utmost care in detail, but he is not dry; his temperament obviously is passionate, but he does not go to emotional extremes nor is he an exhibitionist. Mr. Martinon was most warmly greeted by audiences and musicians alike.

His program included first American performances of his own "Hymn to Life", composed after the last war

(during which he was a military prisoner) in a burst of joyful feeling over the coming of peace and the birth of his son. "Hymn to Life" runs in three connected movements—Prelude, Perpetual Motion, and Hymn—and it is music of high exuberance, written with enormous skill both of construction and orchestral scoring. There is constant forward motion, and while the rhythmic patterns are likely complex in many pages, complexity never gets in the way of musical flow. His use of dissonance—and there is much and strong—is actually very clever, for it serves to increase emotional tension. The brass chorale of the Hymn is an example. This is a large work, in instruments, dimensions and effect.

The week following, Charles Munch returned to the stand, to give the first performance of the "Metamorphosis" by Emil Kornsand, member of the orchestra's first violin section, and to revive Dukas's "La Peri" after a local silence of 22 years. Isaac Stern, that superlative artist of the violin, contributed gorgeous solo performances of Mozart's G major Concerto (K. 216) and the Second Concerto, in G minor, by Prokofieff.

"Metamorphosis" runs in six connected sections—Recitative, Air,

March, Jig, Fugato and Finale—and one of its two themes is an unusual 12-tone motive, absolutely symmetrical, containing all semi-tones of the scale, and notable for the fact that but one interval is dissonant. I could have wished for a little more forward motion, and greater individuality between Jig, Fugato and Finale. It was hard to tell where one of these sections ended and the next began. Mr. Kornsand was warmly greeted for his music, which is most agreeable and refined and not without power.

### "St. Matthew Passion"

At the symphony concerts of April 18 and 20, Charles Munch presented the opening chorus and most of Part Two of Bach's "St. Matthew" Passion. This followed his custom, at Easter, of conducting either the "St. Matthew" or the "St. John" passions. As always with Bach, Mr. Munch was a dedicated artist, and these performances were remarkable for power and reverence and a finely integrated style.

The excellent choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. This year the tone was heavier than usual and did full (Continued on page 31)

## TOWN OF FABRIANO

(Province of Ancona)

### Communit Theatre «GENTILE DA FABRIANO» Stabile Theatre for Lyrical Education

#### THE THIRD COMPETITION Among Lyrical Singer-Aspirants (main roles)

1) The competition is open to all Italian and foreign citizens, of both sexes, graduated and non graduated, who at the date of April 1st, 1957, have not completed 35 years of age.

2) The applications for admission to the competition, complete with personal data, address and role of the competitor, drawn up on legal paper of Lire 100 must join the Stabile Theatre's Secretary within and not over July 31st, 1957 and be accompanied by the following evidence:

a) birth certificate;  
b) educational certificate issued as regards graduates, by a State Conservatorium (Academy of Music) or equalized Music Institute. The non graduated may file a certificate containing short news on the music studies achieved, issued by a singing teacher;

c) declaration never to have shared in more than three lyrical performances in main roles; the ascertained inexactness of such declaration will cause the immediate exclusion from the competition, without any right to the reimbursement of the registration dues; in consequence every rehearsal, which might have been performed, will be disregarded;

d) receipt proving the payment of the registration dues amount to Lire 3000 by ordinary postal money order, headed to the Secretary of the Stabile Theatre;

e) the competitors of foreign nationality, instead of the evidence as per letters a) and b), may file a declaration issued by the responsible consular Boards.

3) The competition will consist in two tests: elementary test and final test.

4) The elementary tests will start on September 1st, 1957 at 10 o'clock a.m. and will continue in the subsequent days. Each competitor will be advised in time of the date, in which he will have to undergo the test. At the end of the elim-

inatory tests there will be issued the list of the competitors admitted to the final tests. The day after the end of the eliminatory tests, the preparatory works for the final tests will start and take place in the Stabile Theatre in the presence of the audience.

5) The examining and awarding Board of the competition is composed of the Mayor of Fabriano, President M<sup>o</sup> Franco Barbalonga, musical critic; Prof. Fernando Grassi; Mr. René S. Paganì, foreign representative agent; M<sup>o</sup> Felice Costantini; Guido Valeri, secretary.

6) The judgment of the examining and awarding Board is uncontrollable and inappellable.

7) The members of the examining Board will not be admitted to take part in the valuation of the competitors resulting as their pupils.

8) In the eliminatory test the competitors will have to perform piece drawn from Rossini's, Bellini's, Donizetti's and Verdi's operas, and thereafter another piece drawn from the Italian or foreign opera production. By way of final test, the Board may require still a third piece.

9) The accompanying maestri will solely be those appointed and offered by the Stabile Theatre.

10) Five prizes of Lire 30,000 (thirty-thousand) each will be awarded to the best classified, who, together with the other appreciations will be signalled by the Board to the Direction of the Stabile Theatre, who will make up a list of the aspirants to the roles for the operas which will subsequently prepare. All capable competitors will be awarded a diploma.

11) In filing the applications for all of clauses contained in this competition program is involved.

Fabriano, April 15th, 1957

The Manager



As Boris Godunoff



As Don Giovanni



EZIO PINZA

## Ezio Pinza, Operatic Great, Dies at Age of 64

Stamford, Conn.—Ezio Pinza, 64, leading opera and musical comedy singer, died in his sleep at his home here on May 9. His wife and three of his children were at his bedside when he died. He had suffered a stroke on May 2.

Born in Rome on May 18, 1892, the seventh child of poor parents, Cesare and Clelia Bulgarelli Pinza, the singer was their first child to survive infancy. When he was two years old, his parents moved to Ravenna; here young Ezio, as soon as he was able, went to work as a carpenter's helper and as a delivery boy.

He considered becoming a civil engineer, and had a year's technical training in that field at Ravenna. However, at 18, he decided to be a professional bicycle rider, a career which he pursued for two years. As a rider, he won no prizes, and his father urged him to take up singing.

### Captain in Army

In 1914, after only two years of study, he joined a small opera company at Soncini, near Milan. The following year, however, when his country went to war, he enlisted as a private in the Italian Army. He rose to the rank of captain, and served until 1919. Later that year he obtained a place with the Teatro Reale dell'Opera at Rome, where he remained for two years.

Three years under Toscanini, then director of La Scala at Milan followed, and it was there that he was discovered by Giulio Gatti-Casazza, general manager of the Metropolitan Opera.

He made his debut at the Metropolitan on Nov. 1, 1926, as Pontifex Maximus in Spontini's "La Vestale". His debut was an immediate success

and he remained with the company until 1948, as one of its leading basses. He won special acclaim for his performances in the title roles of "Don Giovanni" and "Boris Godunoff" and as Mephistopheles in "Faust".

He sang in a number of New York premieres, creating in America the roles of the Pastor in Respighi's "The Sunken Bell", the Podesta in Pizzetti's "Fra Gherardo", Tcherievik in Mussorgsky's "The Fair at Sorochinsk", Gaudenzio in "Il Signor Bruschino", and Jacopo Fiesco in Verdi's "Simon Boccanegra".

### Many Operatic Roles

His repertoire included Ramfis in "Aida", Alvisio in "La Gioconda", Don Basilio in "Il Barbiere di Siviglia", Raimondo in "Lucia di Lammermoor", Nilakantha in "Lakmé", the Landgrave in "Tannhäuser", Simone in "Gianni Schicchi", Doctor Dulcamara in "L'Elisir d'Amore", King Marke in "Tristan und Isolde", Furst in "William Tell", Golaud in "Peléas et Mélisande", Oroveso in "Norma", King Dodon in "Le Coq d'Or", Figaro in "Le Nozze di Figaro", the Father in "Louise", Archibaldo in "L'Amore dei Tre Re", Sarastro in "The Magic Flute", and many other roles. Mr. Pinza also sang in many of the world's leading opera houses, besides the Metropolitan. In 1948, he accepted an invitation from Rodgers and Hammerstein to portray the role of the French planter Emile de Becque in the musical "South Pacific". He won great acclaim for his performance, and he remained with the successful musical until May, 1950, when he went to Hollywood to make motion pictures, appearing in "Mr. Imperium", "Strictly Dis-

honorable", and "Tonight We Sing".

He returned to Broadway to appear in the musical "Fanny". Later he appeared on radio and television. He played a nonsinging role for the first time in 1953, in a revival of Ferenc Molnar's "The Play's the Thing", which toured New England. In April, 1956, he left with his family for a visit to Italy, where he suffered his first heart attack.

Mr. Pinza's first marriage, which ended in divorce, was to Augusta Cassinelli. They had a daughter, Claudia, who is a lyric soprano. He married Doris Leak, a member of the Metropolitan Opera's corps de ballet, in 1940, and they had three children: Clelia, Pietro, and Gloria.



As Mephistopheles in "Faust"

## Other Obituaries

### MARIE RAPPOLD

Los Angeles.—Marie Rappold, 80, noted Metropolitan Opera soprano in the early part of this century, died on May 12 at her home after a long illness.

She was born Marie Winterreth, in Brooklyn, N. Y., the daughter of a German family. In 1905 she sang at a Schiller Festival in Brooklyn and her performance was heard by Conried, then general manager of the Metropolitan Opera. He promptly signed her to sing the role of Sulamith, in a revival of Goldmark's "Queen of Sheba", that November, and her success was immediate.

Subsequently she sang Aida, Desdemona in "Otello", Marguerite in "Faust", Leonora in "Il Trovatore", Elsa in "Lohengrin", and other leading roles.

For two seasons she sang with La Scala Opera Company and she gave recitals throughout Europe and the United States. From 1938 until she retired last year, she was a teacher of voice.

Surviving is a daughter, Lillian Rappold.

### TADEUSZ KASSERN

Tadeusz Kassern, Polish composer and former consular attaché for the Communist Polish Government, died of cancer on May 2, in New York.

Mr. Kassern was born in Lvov, Poland, and studied law and music at the University of Poznan. Upon graduation he became an attorney for the Government Treasury Office. In 1945 he came to the United States as

a cultural attaché. In 1948 he was designated Acting Consul General as well as cultural delegate to the United Nations. Later that year he defected and sought asylum in this country for himself and his wife.

He was on the faculty of the Third Street Music School Settlement, and his compositions were performed by the New York Philharmonic-Symphony and other leading orchestras. Under a grant from the Koussevitzky Music Foundation, Mr. Kassern wrote an opera, not yet produced, based on "The Anointed", a Polish play.

### MIKHAIL GNIESSIN

Moscow.—Mikhail F. Gniessin, 74, composer and music educator, died on May 6 here. A composer of the neo-romantic school, he studied with Rimsky-Korsakoff at the St. Petersburg Conservatory from 1901 to 1908. His most famous work was his "Symphony of 1905-1917", based on revolutionary events of those years. In 1921 he went to Palestine for two years to study Jewish music, and while there, he wrote the opera "Abraham's Youth". He was the founder of the Russian Society for "Jewish Music". After his return from Palestine, he taught alternately in Moscow and Leningrad.

### CLAUDE LAPHAM

Los Angeles.—Claude Lapham, 68, composer and arranger, died in his Hollywood apartment on May 10. Mr. Lapham studied at Washington University, the Institute of Musical Art, and the Juilliard School of Music. In Hollywood he worked with the music staffs of 20th Century-Fox, Universal, Paramount and M-G-M. Mr. Lapham did extensive research on Oriental music. In 1934 he received a gold medal from the Japanese government for his contributions to Japanese music. His books include "Music of the Orient", "History of Japanese Music", and "Scoring for the Modern Dance Orchestra".

### WILLIAM E. SMITH

Philadelphia.—William E. Smith, 62, music publicist and a former music reviewer for the Philadelphia *Evening Bulletin* and the *Evening Public Ledger*, died on May 6 in Hahnemann Hospital after a long illness. Mr. Smith had been Philadelphia correspondent for MUSICAL AMERICA for nearly 20 years. He also was former press representative for the Robin Hood Dell, the Philadelphia Grand Opera, and other local musical organizations. Mr. Smith is survived by his wife, Ruth, and three daughters.

### JOCKEL STAHL

Berlin.—Jockel Stahl, 45, solo dancer of the Berlin City Opera, died on May 1 of a heart attack in Berlin. He was for many years a well-known dancer in Germany and appeared in countless German films. After the war, with his wife and partner Liesolotte Koestler, he appeared in dance tours in Europe, appeared briefly in America, and, about six months ago, visited Russia. His wife survives.

### JEANNE THERRIEN

Greenwich, Conn.—Jeanne Therrien, 36, pianist, was found dead in a car in the garage of her home on May 2. Medical examiner Dr. C. Stanley Knapp reported her death a suicide. A graduate of the Juilliard School of Music, she played with the Boston Pops, the Philadelphia Orchestra and the Philharmonic-Symphony of New York.



# New Recordings

## German Comic Opera

**Cornelius, Peter:** "The Barber of Bagdad". Elisabeth Schwarzkopf (Margiana), Grace Hoffman (Bostana), Oskar Czerwenka (Abul Hassan), Nicolai Gedda (Nureddin), Hermann Prey (Caliph), Gerhard Unger (Baba Mustapha), Eberhard Wächter, August Jaresch, Rudolf Christ (the three Muezzins). Philharmonia Orchestra and Chorus, Erich Leinsdorf conducting. (Angel 3553 B/L, \$10.98)

★★★ Peter Cornelius is more or less forgotten these days save for a handful of his songs and one of his operas, "The Barber of Bagdad", which has now received its first recording on long-playing records. Born in Mainz in 1824, the composer was first attracted to the acting profession, but soon gave this up in favor of music. It was not until his early 20s that he studied music with any degree of completeness, and the year 1852 found the young man in Weimar, in the company of other artists, attracted by the personality of Franz Liszt and the ideas of the "music of the future", as envisioned by the Wagner-Liszt circle.

In a letter Cornelius wrote that while German opera had its three great tragedians, it did not have its great comedian, and it was in such a role he wished to play his part. Thus his comic masterpiece, "The Barber of Bagdad", came into being. Given in Weimar in 1858 under the direction of Liszt, the opera was a complete failure and received only one performance. It is not clear whether the cause of the failure was due to the music or due to an intrigue against Liszt. Whatever the case, Liszt promptly resigned as court kapellmeister after the fiasco, and the opera was never heard again during Cornelius' lifetime.

### Revised by Mottl

The work was not really a success in Germany until Mottl revised and reorchestrated it after the composer's death. A noteworthy revival took place in Munich in 1885, and it was given its first American performance at the Metropolitan (in the Mottl version) on Jan. 3, 1890, and was repeated the next season. The Metropolitan did not offer it again until 1925-26 (still in the Mottl version), when it served as the companion work to Ravel's "L'Heure Espagnole". Since then it has disappeared from the Metropolitan's repertory. "The Barber" still has its popularity in Europe, but even there it serves mostly as a revival rather than a standard repertory work.

The reasons the opera has not regularly held the stage are not too obvious from hearing this recording. It has a marvelous libretto by the composer (including a patter song that Gilbert might have taken as a model) based on a story from the "Thousand and One Nights". Most of its music is charming and delightful to listen to. One is occasionally reminded of Berlioz (the music shows hardly, if any, Wagnerian influences), but Cornelius' style is distinctly his own. The opera has a large juicy part for a leading bass with a flair for comedy. It gives the soprano and the tenor some lovely music to sing as well as the chance to act. Perhaps, what con-

demns the work is that its music is too fragile, naive, and intimate for the theatre and that its stage action is not always lively enough. And perhaps one must have a taste for broad German humor to appreciate the work in its fullest.

The recording uses the score that Max Hasse prepared from the available manuscript material after 1900, and the opera is somewhat shortened, though the cuts seem minor. In all respects this is a delightful performance. Oskar Czerwenka gives a vastly humorous portrayal of the title part and is never tempted to burlesque the part beyond the limits of good taste. Elisabeth Schwarzkopf not only sings ravishingly but also creates a charming picture of a young

thundering measures of Amonasro. Norman Scott deals ably with the part of the high priest, Ramfis, and Teresa Stich-Randall sings with much beauty of tone and rather startling volume the music of the Priestess. But the great virtue of this cast as a whole is the perfection of its ensemble, the oneness into which it obviously had been fused by the incandescence of the conductor.

As a document this recording should refute for all time the myth that Toscanini persistently took tempos faster than they should be and that much of the drive and power of his performances derived from this fact. The truth is that his tempos are as close to the markings in the score as it is humanly possible to make them, and

ance, for instance, uses in the "odd" category only an electronic organ, a vibraphone (substituting for the glass armonica and glass balls struck by a soft mallet), and a "hisser" which is a tank of compressed air. The last has somewhat the sound of a sustained roll on a small cymbal.

It must not be assumed from this that the symphony is merely a trick piece depending upon instrumental novelties for its effects. The odd instruments are used sparingly, though not timidly nor just for textural reasons, and they fit artistically into the general orchestral design. The music as a whole has a nostalgically oriental quality. It is tonal and substantially melodic with a good deal of emotional expressiveness. The composer assures us that it is in no sense program music. However, it was commissioned by the American Jewish Tercentenary Committee of Chicago, and after its completion the words "Wandering Jew" suddenly came to Toch as a perfect motto for the piece. The connection may not readily appear to the average listener.

The performance, like that of the familiar Hindemith masterpiece on the reverse of the disk, is clean, bright and wonderfully communicative. The recording, too, is of a superior order. —R. E.

Of Aaron Copland's writings for the mass media, his "Music for the Theatre" has virtually become a classic of the repertoire, and the "Music for Radio" of 1937 and "Music for the Movies" are good scores which are less known to the larger musical public. M-G-M has combined all three of these on one record (M-G-M 3367) ★★★, with Izler Solomon conducting the M-G-M Orchestra in the theatre work and Arthur Winograd the other two. For those who like this side of Copland's work, this disk should be a good buy.

## Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

girl in love. Nicolai Gedda's beautiful voice is effortlessly poured out, and he also falls into the spirit of the comedy. Erich Leinsdorf, along with the rest of the musicians, seems to be having a thoroughly good time and keeps the music bubbling along.

—F. M., Jr.

## Belated Tribute

**Verdi: "Aida".** Nelli, Gustavson, Tucker, Valdengo; NBC Symphony, Arturo Toscanini conducting; chorus directed by Robert Shaw. (Victor LM 6132, \$11.94)

★★★ This is the release, at long last, of the broadcast performance of "Aida" by the NBC forces under Toscanini in 1949 and intended as a 90th birthday tribute to the late maestro. A more appropriate tribute hardly could have been devised, since "Aida" is one of the works most closely identified with Toscanini; it is the opera in which he made his sensational debut as a conductor in South America and it also is the first opera he conducted at the Metropolitan. The recording is not identical with the broadcast performance because Toscanini was not completely satisfied with the playback and insisted upon re-recording certain passages. The splicing, however, is not perceptible unless one knows in advance where it occurs (one instance is Aida's aria, "O patria mia").

The cast, except for Richard Tucker (Radames) and Eva Gustavson (Amneris), is not remarkable for brilliant individual performances. The golden tones of Mr. Tucker's tenor stand out in their accustomed strength and beauty, and Miss Gustavson, with a voice of contralto richness and depth of color, succeeds in making her role dramatic and emotionally moving, especially in the last act. But the high B flats and C's seem rather too obviously taxing for Herva Nelli in the name part, and Giuseppe Valdengo's voice sounds a bit lightweight in the

that if he errs at all it is on the slow side. He tends to take the instrumental episodes, such as the triumphal march and the dance music, at a slightly faster clip than is indicated, but when the singers, or even the chorus, enter he slows down and gives them an extraordinary amount of leeway (in view of his reputation for slave-driving) to make dramatic as well as purely vocal effects. Most of the opera, therefore, is taken at a more leisurely pace than the score calls for.

The performance as a whole has all of the élan, the fire, the meticulous attention to detail in the supporting texture of the orchestra, and the continuous dramatic sweep which were hallmarks of Toscanini's art. The recording is a bit hard in sound, due no doubt to the engineering techniques of eight years ago; but there is no discomforting distortion or blasting.

—R. E.

## Pulitzer Prize Winner

**Toch: Symphony No. 3. Hindemith: "Mathis der Maler".** Pittsburgh Symphony, William Steinberg, conductor, (Capitol P 8364, \$3.98)

★★★ Here is the first, eagerly awaited, recording of Ernst Toch's Third Symphony, for which he received the Pulitzer Prize last year. The same conductor and orchestra gave the premiere of the work in Pittsburgh in 1955 and it quickly was recognized as a major production of more than ordinary stature.

Externally, the symphony is marked by brilliant orchestral color in a wide spectrum, an equally wide scope of dynamic expression, and frequent recourse to exotic effects from the percussion instruments for which Toch long has had a strong affinity. The original instrumentation called for several special new instruments, to be brushed, struck, shaken or rotated for percussive enhancement, but practical substitutions were written into the score. The present perform-



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# RECITALS in New York

## Terry Murray . . . . .Pianist

Town Hall, May 2.—Terry Murray, who played an all-Chopin program in his Town Hall debut last season, returned in May to give some seldom heard Charles Ives pieces along with more conventional fare: Haydn's Theme and Variations in F minor, Mozart's Fantasia in C minor and Sonata in C minor (K. 457), and Books I and II of the Paganini-Brahms variations.

The refreshing Ives offerings, well-played, included "The Anti-Abolitionist Riots in the 1830s and 1840s",

"Some South-Paw Pitching" and "Three-Page Sonata".

Mr. Murray, a native of Macon, Ga., is, in addition to being a pianist, an advertising executive for a large New York agency. His interest in the piano is serious and commendable, but it must be said that he has shortcomings as an interpreter of major piano works. —W. L.

## Paul Roberts Choir

Town Hall, May 3.—A sensitive and well-balanced chorus of 27 Negroes from Philadelphia, the Paul Roberts Choir sang a strenuous program at this concert. Without texts, the ensemble presented four polyphonic works by Jacobus Gallus, three Bach choruses, the Brahms "Marianlieder", Poulenc's G major Mass, and the final chorus from "Die Meistersinger". Following intermission, the selections were on the popular side, including "Waltzing Matilda" and "Bless This House". A group of Spirituals closed the program.

Under the direction of Paul Roberts, the choir proved to be at its best in music of highly emotional appeal. The Brahms score was beautifully sung, and the Spirituals were full of life. —W. L.

## Dorothy Bullock . . . . .Pianist

Town Hall, May 5. (Debut).—In her recital debut, Dorothy Bullock offered works by Chopin, Schumann, Ravel, Debussy, Rachmaninoff, Stravinsky, Powell, and Dohnanyi. She opened her program with MacDowell's rarely performed Fourth Sonata, Op. 59 (Keltic).

Miss Bullock is a talented pianist and has a fine technique at her command. Her playing had musical sensitivity, but rather less of musical understanding and scope. The structure of the pieces was seldom made clear. Her ability to control nuances and tonal shadings was displayed in her playing of Ravel's "Ondine", but her phrasing in this work, as throughout the evening, had little relation to the contour of the melodic lines and direction of the music.

Miss Bullock has already a command of qualities which come only with hard work. She should now devote her energies to the analysis and closer study of the design and musical style of the works she performs. Her playing would then evoke not only an appreciation of her solid technique, but the deeper satisfaction of a rich musical experience. —P. C. I.

## Telemann Society

Town Hall, May 5.—This program by the Telemann Society included Handel's Concerto in G minor for oboe and strings, and the Telemann Suite in A minor for recorder and strings, with Theodora Schulze, the society's managing director, as soloist. Mrs. Schulze's performances were precise, modest and a bit severe, although she made her instruments sing sweetly enough on occasion. Richard Schulze, who conducted the instrumental ensemble in these and other works, kept tonal balances in hand although the performances were sluggish in spirit.

Mr. and Mrs. Schulze played Telemann's Sonata in F major for two recorders expressively, but the high

point of the program was Mr. Schulze's improvisations on "Green-sleeves". Of comparable delight were his extempore variations on the "Bacca Pipes Jig", played on a sopranino recorder, with Mrs. Schulze again providing the harpsichord ground.

Other works in the concert were Vivaldi's Concerto in B minor, Op. 3, No. 10, for four violins and strings, and Mr. Schulze's placid suite of English Country Dances, written in a conservative, classical style. —D. B.

## Suzanne Sten . Mezzo-Soprano

Carnegie Recital Hall, May 9.—A recital by Suzanne Sten after an absence of more than 10 years, drew a packed house with standees at Norman Seaman's Twilight Concerts series. The mezzo-soprano, who was widely acclaimed at her 1940 debut, has done roles with the Chicago, San Francisco and New York City Opera Companies.

Lieder by Schubert, Mahler and Richard Strauss made up the program. There were nine Strauss songs; Schubert's "Wehmut", "Ganymed", "An meine Wiege", and "Liebesbotschaft"; and Mahler's "Lieder eines Fahrenden Gesellen".

A deeply musical and persuasive singer, Miss Sten projected the mood of all her offerings. If she did not reveal all the vocal power which brought her recognition in years past, she nonetheless made this evening of lieder very rewarding. She was enthusiastically received. Her husband, Leo Taubman, was at the piano. —W. L.

## Mireya Arboleda . . . . .Pianist

Town Hall, May 12, 2:30 (Debut).—Mireya Arboleda, young Colombian pianist, gave an auspicious New York debut recital. One instantly perceived the impact of a fresh, forceful personality in her playing of Giovanni Picchi's infrequently heard "Ballo detto il Steffanin" and "Ballo Ongaro". A bright singing tone, and clarity of conception were among her assets. It was also apparent that she understood C. P. E. Bach's "Wurtemberg" Sonata No. 1, in A minor. Carl Philipp Emanuel's position in music as a major connecting link between his father and the early Romantic composers is not yet fully appreciated, but Miss Arboleda reminded one of his importance with her perceptive grasp of the emotional content.

Hers was a sensitive, lyrical performance of Beethoven's Sonata in D minor, Op. 31, No. 2, but it lacked sufficient sweep and power of impulse and execution. The Allegretto was taken too quickly for this listener's taste. Ravel's Sonatine was well organized and pleasingly played, if some of its more subtle charms escaped. An intelligent and rhythmically incisive performance of Bartok's Rumanian Dance, Op. 8, No. 1, and three Chopin works, including the B minor Scherzo, completed the program. —D. B.

## Original Don Cossack Chorus

Carnegie Hall, May 12.—It is too infrequent an experience to find oneself in the midst of an audience alive with excitement and anticipation, as was the case when The Original Don Cossack Chorus and Dancers, Serge Jaroff, conductor, presented their

Carnegie Hall Diamond Jubilee concert on May 12.

The Chorus maintained its usual high standard, precise, and dynamic. The only technical failing that needs mention is that the high tenors tended to go sharp at times, and the basses tended to go flat. This was not, however, prevalent throughout the evening; the Chorus generally possessing excellent intonation.

The audience, the majority of which seemed to be composed of those possessing a nostalgia for that Russian spirit which this chorus has the power to evoke, gave them an ovation at the end of the concert, calling them back for numerous encores. —P. C. I.

## Music for Moderns

Town Hall, May 12.—The second of a series of four programs entitled "Music for Moderns", offered Satie's "Sports et Divertissements", Debussy's Sonata for Flute, Viola, and Harp, and music from the French film "Sait-On Jamais" ("One Never Knows") by John Lewis, under the cumulative title of "The Symbolic Sounds of Impressionism".

The film score, performed by The Modern Jazz Quartet (John Lewis, piano; Milton Jackson, vibraphone; Percy Heath, bass; and Connie Kay, percussion), was conceived as an entity only insofar as the film itself is concerned, and not intended as a concert piece to be listened to as a whole composition. It is in such a light that it is being judged. Program-wise, it was to the score's advantage, particularly since the texture and mood of the six pieces were so similar, that three pieces were performed on the first half of the program, and the remaining three in the latter part of the second half.

The sterile arguments, pro and con regarding the assimilation of jazz and "serious music", are by now outdated, and one may, once again, judge and speak of a work on its own merits. It is neither because of, nor in spite of, the jazz influence in his work that Mr. Lewis' score possesses interest. The jazz element may be his means of expression, but it is his musicianship and talent which hold one's attention.

His score is imaginative and abounds with musical taste and sensitivity. The performance was superb. There was an affinity between the individual players, ensemble-wise, akin to that of a first rate string quartet.

Erik Satie's "Sports et Divertissements", 20 piano pieces, preceded by a chorale, were written to accompany in publication 20 water-colored pen drawings by Charles Martin. Reading his own translation of Satie's com-

## Clarence E. Cramer

Kimball Bldg. Chicago

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mentaries on each piece, Virgil Thomson offered an amusing and informative narration. William Masseles performed the pieces excellently. The Debussy Sonata was performed by John Wummer, flutist; Walter Trampler, violinist; and Edward Vito, harpist, and was of a level worthy of these expert musicians. —P. C. I.



Martial Singher and Mahalia Jackson

### Music for Moderns

Town Hall, May 19, 5:30 p.m.—The various usages of folk-music materials were vividly contrasted in the third concert of the Music for Moderns series, which was titled "Variations on the Folk Theme". Two artists, whose professional fields are worlds apart, were presented—Martial Singher, baritone, and Mahalia Jackson, the noted gospel singer. The common ground, which found these musicians in the same recital, was the divergent ways that music based on folk sources blossoms. Miss Jackson interpreted religious songs in a style rooted in Negro culture, while Mr. Singher sang art songs of European folk origin.

Mr. Singher devoted his part of the program to "Au clair de la lune", three Chants d'Auvergne arranged by Canteleube, four traditional French songs of the 15th century arranged by Quilter and Britten, Quatre chants populaires de Ravel, and Mussorgsky's Trepak.

All were sung with the keen intelligence, the feeling for poetry and language, and the tonal beauty that mark the distinguished musician. Particularly noteworthy was Mr. Singher's ability to establish immediately the moods of the songs, which were often so different in character. Paul Ulanowsky provided vital accompaniments, and his role was equally important in giving these songs such satisfying interpretations.

The list of Miss Jackson's songs was not printed in the program. Rather she chose her works, according to the program notes, on the spur of the moment. Beginning with music in slow and meditative moods, her singing gradually gained in intensity, and was later accompanied by hand clapping from the audience. Miss Jackson possibly planned her program this way, but the effect was of spontaneous improvisation. Here was a woman unafraid to express her faith without restraint and in her own individual manner. Skillfully accompanying Miss Jackson were Mildred Falls, pianist, and Louise Overhall, at the Hammond organ. —F. M., Jr.

### Music for Moderns

Town Hall, May 26.—"New Dimensions" was the title of the fourth and final concert of the Music for Moderns series. As in previous concerts, the program was shared by a

noteworthy jazz ensemble. On this occasion it was the Chico Hamilton Quintet (Chico Hamilton, percussion; Fred Katz, cello; John Pisano, guitar; Carson Smith, bass; and Paul Horn, clarinet, flute, piccolo, alto sax), a fine ensemble of first-rate musicians. When free to improvise, as in the work "Walkin' Carson Blues", attributed to no one author and considered a group effort, the individual soloists displayed imagination within the idiom. The performances of Fred Katz's "Lord Randall" and "Concerto Petite", and Carson Smith's "Folk Lore", were equally well played but musically the group was restricted to the limitations of the works. Though the three works were colorful and instrumentally well conceived, they lacked structural unity and direction. Anahid Ajemian was violin soloist in the "Concerto Petite" and once again showed herself to be a fine artist.

Creatively the second half of the program was more rewarding. The Music For Moderns Percussion Ensemble, under the expert direction of Carlos Surinach, offered precise and dynamic performances of Carlos Chavez's "Toccata for Percussion", Alan Hovhannes' "October Mountain", and Carlos Surinach's "Ritmo Jondo". All three works utilized the instrumental means at their disposal towards an expressive end. Of particular stature and individual imprint was the Chavez Toccata, an imaginative and brilliant work. Hovhannes did not fail to make use of this particular combination of instruments, which is, idiomatically, a fine vehicle for his music. The expert playing of Robert Nagel, trumpet, and David Glazer, clarinetist, was added to the percussion ensemble for Surinach's "Ritmo Jondo", an unpretentious and delightful work. It was well received by an appreciative audience which encored its last movement.

It is debatable whether or not Music For Moderns' attempt to fuse two diverse elements of music on the same program has been successful. However, its four concerts have offered both imaginative works and excellent performances. —P. C. I.

### Walton, Stravinsky Works

Kaufmann Concert Hall, May 25.—The Poetry Center of the YMWHA and Lilit Productions presented William Walton's "Façade" with Edith Sitwell's poetry recited by Patricia Neway, and staged Stravinsky's "L'Histoire du Soldat". Stefan Bauer-Mengelberg conducted a chamber ensemble of instrumentalists from the Mannes College of Music in both works.

"Façade" is a masterfully wrought score. It comments upon and underscores Dame Edith's charmingly wild verse (in which a world of enjoyment lies, for sonority and rhythm's sake, as well as for the vividness of its imagery). Miss Neway gave a completely professional, dramatic narration, but its delights, as well as those of the score, were largely ruined by ill-advised use of a thunderous, blurry amplification system. The musicians played smartly under Mr. Bauer-Mengelberg's efficient baton.

"L'Histoire du Soldat" was excitingly acted and danced by Edwin Sherin (the Soldier), Alvin Epstein (the Devil), and Frances Alenikoff (the Princess). Martin Freedman was the narrator and stage director. The musicians did not always keep pace with the difficult virtuosic demands of the score. Resourceful lighting for both productions was a high point worthy of mention. —D.B.

### Buffalo Philharmonic Lists Varied Program

Buffalo, N. Y.—The Buffalo Philharmonic, under the direction of Josef Krips, and the Zorah Berry Division have scheduled a variety of programs for their 1957-58 season.

The artists scheduled to appear with the orchestra are Artur Rubinstein, Clara Haskil, Glenn Gould, and Leonard Pennario, pianists; Nathan Milstein and Yehudi Menuhin, violinists; Pierre Fournier, cellist; and Inge Borkh and Ellen Faulstich, sopranos; and Alexander Welitsch, baritone.

Other attractions will include a solo recital by Cesare Siepi, a joint recital by Irmgard Seefried and Wolfgang Schneiderhan, the Ballet Russe de Monte Carlo, the Orchestra of the Florence Festival, Mantovani and His New Music, and Verdi's "La Traviata" performed by the NBC Opera.

The orchestra will present one performance of Handel's "Messiah", and the only dramatic program scheduled will be Paul Gregory's production "Rivalry", based on the Lincoln-Douglas debates, with Raymond Massey, Agnes Moorehead, and Brian Donlevy.

### Knoxville Symphony Ends Season

Knoxville, Tenn.—The Knoxville Symphony, under its conductor, David Van Vactor, ended its season with a performance of Beethoven's Ninth Symphony. The solo quartet was composed of Christina Cardillo, soprano; Barbara Blair, contralto; Ambrose

Holford, tenor; and Edward Zambara, baritone. The Knoxville Choral Society was trained for the occasion by Edward Hamilton.

The Knoxville Symphony's 1957-58 season will open on Oct. 15, with Guiomar Novaes as soloist in the Schumann Piano Concerto. Other concerts are scheduled for Nov. 12, Jan. 21, March 18, and Feb. 18. Eleanor Steber, soprano, will be soloist on the March 18 program, and William Dorn, pianist, on the February program. The Jose Greco Spanish Ballet Company will appear in January.

### Griffith Foundation To Change Charter

Newark, N.J.—The Griffith Music Foundation, a nonprofit organization established in 1938 as a philanthropic and cultural enterprise, will become a public foundation. Mrs. Parker O. Griffith, president of the foundation, will remain as head of the organization; however, the activities which have been controlled by five trustees, mainly members of the Griffith family, will, under a change in its charter, operate with 15 trustees. Mrs. Griffith described the change as one that would insure the group's preservation as a cultural institution for all the people of the state.

### Chicago Sun-Times Names Music Critic

Chicago.—Robert C. Marsh, author of "Toscanini and the Art of Orchestral Performance", has been appointed music critic of the Chicago Sun-Times.

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# New Music

## English Composers Write for Oboe

Oboists, who are of necessity constantly on the watch for new music, will find that English composers are as aware of their needs as our native American ones. Two works that are written in familiar Romantic style but with freshness and lyric feeling are the Quartet for Oboe and Strings by Arnold Cooke and the Suite for Oboe and Piano, "Northumbrian Impressions", by Alan Bush. Both are issued by Novello (H. W. Gray).

The Cooke Quartet is scored for oboe, violin, viola, and cello, and lasts a little over 15 minutes in performance. It is smoothly woven and it calls for a musically sensitive oboist, for the emphasis is more upon color and mood than upon mere agility.

Bush has used the characteristic chanter scale and drones of the Northumbrian small pipes (a form of bagpipes) as an inspiration for his suite. The ten-minute work keeps the oboist busy but is so transparent in texture that it offers no musical puzzles. It would be good for teaching purposes as well as concert performance, for the line is not always easy and it affords interesting challenges to lips, lungs, and fingers. —R. S.

## Clarinet Concerto By Alun Hoddinott

From England comes a perky Concerto for Clarinet and String Orchestra, Op. 3, by Alun Hoddinott. It is issued by Oxford University Press. The three movements, which last just short of a quarter hour in performance, are a rhythmically vivacious Capriccio; a suave and chromatically

well-oiled Arioso; and a tart Burlesca. While the materials and harmonic treatment of this work are perhaps too facile, it has an agreeable bounce and feeling for characteristic sonorities. —R. S.

## Guarnieri Writes Second Piano Concerto

The Piano Concerto No. 2 by Camargo Guarnieri, issued by Associated Music Publishers, reveals the characteristic virtues of the Brazilian composer, and, it must be admitted, one or two weaknesses. Rhythmically, Guarnieri is always vital and ingenious. His harmonic palette is individual and notably clean. The writing for piano has shape and bite, and the whole work boasts a refreshing conciseness. The inevitable "but" in this case refers to an overdependence upon rhythmic patterns and a lack of interest in the development. The musical materials fall too neatly, too glibly into place. Nonetheless, this is a dynamic and stimulating showpiece. —R. S.

## Sacred Choral Music Listed

Swan, Alfred J.: six liturgical canticles of the Eastern Church—"Brightest Morning" (TBB), "Light of Verity" (SATB), "Lo, the Bonds Are Broken" (SSATB), "Stir up the Embers" (SATB), "Bright Morning" (SAT), "The Eternal Heavenly King" (SATB) (all a cappella). (Boosey & Hawkes).

Thiman, Eric, H.: "Who would true valor see" (Unison, organ). (Novello/H. W. Gray).

Walker, Alan: "Lift Up Your Heads, Ye Mighty Gates" (Unison, organ or piano). (H. W. Gray).

Warren, Raymond: "Come, Holy Ghost" (SATB, organ). "Holy, Holy, Holy" (SATB, a cappella). (Novello/H. W. Gray).

Webber, Lloyd: "Magnificat and Nunc Dimittis" (SATB, organ). (Novello/H. W. Gray).

Weelkes, Thomas: "When David Heard", ed. by John A. Parkinson (SSAATB, a cappella). (Novello/H. W. Gray).

Weyse, C. E. F.: "O Day Full of Grace", arr. by Paul Christiansen (SATB, male solo voice, piano or organ ad lib.). (Augsburg).

Williams, David H.: "Father, Forgive Them" (SATB, soprano and baritone solos, organ). "Forth He Came At Easter" (French folk tune) (SATB, organ). (H. W. Gray).

Williams, Robert: "Christ the Lord Is Risen Today" ("Llanfair"), arr. by Ronald A. Nelson. (SSAB, a cappella). (Augsburg).

Work, John W.: "Done Made My Vow to the Lord" (Negro spiritual) (SATB, tenor or soprano solo, a cappella). (Galaxy).

Youse, Glad Robinson: "Ring out Ye Bells! Sing out Ye Voices!" (SATB, piano). (Remick).

Whitney, Maurice C.: "O God, Our Help in Ages Past". Anthem. (SATB) with alto or bass solo, with organ and optional trumpets. (H. W. Gray).

Williams, David McK.: "As Many as Are Led by the Spirit". Anthem. (SATB) with organ. (H. W. Gray).

Williams, David H.: Twelve Anthems, compiled and arranged. (SAB) with piano or organ. (Birchard).

Work, John W. (arr.): "Little Black

Train". Spiritual. (SAATB) with mezzo-soprano and tenor solos, a cappella. (Galaxy).

Wright, Searle: Communion Service. (SATB) a cappella. (H. W. Gray). Wunsch, Ilse G.: "Young Faith": A Sabbath Evening Service, English text by Rabbi Edward T. Sandrow. Two Books. Unison or (SA) and solo voice, with organ or piano. (Mills).

## Scholarship Winner A Milwaukee Pianist

A statement on page 5 in the May issue of MUSICAL AMERICA, listing Marlene Linzmeyer, winner of the Marie Morrissey Keith scholarship, as a Chicago pianist and a pupil of Rudolph Ganz is incorrect. Miss Linzmeyer is a Milwaukee pianist, and although she has studied with Mr. Ganz, for the past 2½ years she has been a student of Florence Bettray at

the Wisconsin College of Music in Milwaukee.

## ASCAP Receives Heritage Award

The American Heritage Foundation has selected ASCAP to receive a major American Heritage Foundation Award in appreciation of the Society's "outstanding public service in the 1956 National Non-partisan Register, Inform Yourself and Vote Program".

## Elkan New Agent For Composers Press

The Composers Press announced that Henri Elkan, 1316 Walnut Street, Philadelphia, Pa., will be the sole selling representative for the catalogues of the Composers Press, Inc. All orders should be sent to Philadelphia.

## First Performances in New York

### Orchestral Music

Bentzon, Niels Viggo: *Variazioni Brevi*, Op. 75 (New York Philharmonic-Symphony, May 9)

### Concertos

Katz, Fred: "Concerto Petite" (Music for Moderns, May 26)  
Sokoloff, Noel: Violin Concerto (Mannes College Orchestra, May 23)  
Walton, William: Cello Concerto (New York Philharmonic-Symphony, May 2)

### Chamber Music

Ames, William: Trio for Violin, Cello, and Piano (Composers Group of New York City, May 14)  
Davidson, Charles: "Exodus" (National Jewish Music Council, May 28)  
Dvorkin, Judith: Suite for Oboe, Bassoon, and Piano (Composers Group of New York City, May 14)  
Erickson, Robert: String Quartet No. 2 (Marion Bauer Concert, May 10)  
Hovhanness, Alan: "October Mountain" (Music for Moderns, May 26)  
Katz, Fred: "Lord Randall" (Music for Moderns, May 26)  
Lewis, John: "One Never Knows" (Music for Moderns, May 12)  
Lyberty, Donald: Toccata for Brass and Piano (Composers Group of New York City, May 14)  
Semmler, Alexander: String Quartet No. 1 (Twilight Concert, May 18)  
Smith, Carson: "Folklore" (Music for Moderns, May 26)

### Flute Music

Robinson, Keith: "Poem" for unaccompanied flute (Twilight Concert, May 18)

### Organ Music

Badings, Hank: Prelude and Fugue No. 1 (St. Paul's Chapel, May 7)  
DeLamarter, Eric: "Landscape" (St. Paul's Chapel, May 7)  
Harris, Roy: "Chorale" for organ and brasses (St. Paul's Chapel, May 7)  
Mackelberghe, August: "Flandria" (St. Paul's Chapel, May 7)  
Monnikendam, Marius: Concerto in D major for organ and brasses (St. Paul's Chapel, May 7)

### Piano Music

Balogh, Erno: "La Cigale Joyeuse" (Emilio Del Rosario, May 4)  
Bartstov: Variations and Fugue (Emilio Del Rosario, May 4)  
Herrarte, Manuel: "Six Sketches" (Manuel Herrarte, May 13)  
Lambert, Cecily: Piano Sonata No. 5 (Composers Group of New York City, May 14)

### Songs and other Vocal Music

Blitzstein, Marc: "This is the Garden" (Interracial Fellowship Chorus, May 5)  
Charpentier, Marc-Antoine: "The Judgment of Solomon" (Brooklyn College Chorus, May 25)  
Foss, Lukas: "Psalms" for Chorus and Orchestra (New York Philharmonic-Symphony, May 9)  
Grieb, Herbert: "Set Me as a Seal" (National Jewish Music Council, May 28)  
Konetchy, Ronald: "Halichah L'Keysariah" (National Jewish Music Council, May 28)  
Paul, Christopher: "Thankful Am I" (Immaculata Singers, May 23)  
Reid, James MacDonald: "Bonnie Prince Charlie" (British Commonwealth Choir of America, May 17)  
Rosenberg, Emanuel: "Inspiration" (National Jewish Music Council, May 28)  
White, Louie: "Parable of the Sower" (Ascension Festival Service, May 27)

### Operas

Britten, Benjamin: "Albert Herring" (First New York performance with orchestra) (New York College of Music, May 1)  
Dello Joio, Norman: "The Ruby" (Manhattan School of Music, May 14)  
Donizetti, Gaetano: "Rita" (Manhattan School of Music, May 14)  
Chavez, Carlos: "Panfilo and Lauretta" (Columbia University, May 9)  
Petit, Pierre: "Le Joux de l'amour" (Columbia University Opera Workshop, May 24)  
Weiner, Lazar: "The Golem" (excerpts) (National Jewish Music Council, May 28)

### Dance Scores

Alpov, Denis: "Blood Wedding" (American Ballet Theatre, May 6)  
Macerio, Teo: "Le Grand Spectacle" (Ballet Theatre Workshop, May 13)  
Marsh, Donald: "The Careless Burghers" (American Ballet Theatre, May 27)  
Pitot, Genevieve: "This Property is Condemned" (Ballet Theatre Workshop, May 13)  
Schiffman, Byron: "Annabel Lee" (American Ballet Theatre, May 6)

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## Composers Corner

**Wallingford Riegger's** Fourth Symphony, commissioned by the Fromm Foundation for the University of Illinois, was given its premiere on April 13, at Urbana, Ill. His Festival Overture, commissioned for the conference on the Creative Arts at Boston University, was premiered on May 4. In Europe, George Szell will conduct his "Music for Orchestra", and Jose Iturbi will conduct his "Dance Rhythms".

**John Cage** will conduct two courses at the New School for Social Research during the summer term. The series, "Virgil Thomson: the Evolution of a Composer" will begin June 18. Toward the end of the course, Mr. Thomson will visit the class to discuss his current activities.

On May 11, **Joseph Marx** celebrated his 75th birthday.

**Dimitri Shostakovich** is reportedly working on his first operetta. Entitled "Moskva-Cheremushki", it will deal with the life of young builders in Moscow.

**Samuel Barber's** opera "Vanessa" will be performed at the Salzburg Festival in 1958, and then in Vienna.

**Gerhard J. Wuensch's** Nocturne for Orchestra in F minor, which won the \$1,000 Benjamin Award for restful music, was premiered by the North Carolina Symphony on May 13.

The Elkhart Symphony of Indiana offered the first performance of **Don Gillis's** "Park Avenue Kids" on May 12.

**Heitor Villa-Lobos** conducted the orchestra and chorus of the French National Radio in the world premiere of his Tenth Symphony on April 4, in Paris.

The New York Woodwind Quintet gave the first performance of **Alec Wilder's** Suite for Woodwind Quintet on April 12.

Two songs, "Autumn" and "Wedding", by **Casimiro Dello Joio**, were sung by Charles Curtis, tenor, at a musicale given by the National Association for American Composers and Conductors, on April 26.

**Lester Trimble** has been commissioned by William Steinberg to write an orchestral work to be premiered by the Pittsburgh Symphony next season.

**Ernst von Dohnanyi** received the honorary degree of Doctor of Music on June 1 from Florida State University, where he is professor of piano, composition, and conducting.

**Peter Paul Fuchs's** Partita for Trumpet, Trombone and Small Orchestra, was given its first performance on May 16, by the Louisiana State University Symphony, under the composer's direction.

**Gena Branscombe** conducted a performance of her "Youth of the World" for women's chorus and string ensemble, with the Simmons College Chorus at their Spring Festival in Boston on May 3.

**Jack Beeson's** "The Sermon of Rose Ora Easter", **Charles Sorren-**

**tino's** "Three Patterns for Orchestra", and **Richard Bales's** "National Galley Suite No. 3" were given their world premieres at the 14th American Music Festival at the National Gallery of Art.

**Hans Erich Apostel's** Second String Quartet, Op. 26, dedicated to the La Salle Quartet, was given its world premiere by that quartet on April 23.

**Ezra Laderman** is the first recipient of a commission from the Clinton Hill Symphony of downtown Brooklyn. His "Fantasy" was performed on May 21 at Pratt Institute Memorial Hall, Brooklyn.

## Contests

**COMMUNAL THEATRE "GENTILE DA FABRIANO" THIRD COMPETITION.** Auspices: Town of Fabriano, Province of Ancona, Italy. For all singers under 35 years of age as of April 1, 1957. Awards: Five prizes of 30,000 Lire each. Roles in operas performed at the theatre and a diploma. Deadline: July 31, 1957. Address: Segreteria dello Teatro Stabile di Avviamento Lirico, Città di Fabriano, Ancona, Italy.

**INTERNATIONAL SINGING COMPETITION.** For singers of all nationalities, over 18 and less than 30 years old. Competition will take place in Toulouse, France, from Oct. 14 to Oct. 20, 1957. Awards: Cash prizes totaling 2 million francs. The two First-Prize winners (men and women's sections) will be engaged by the "Jeunesse Musicales de France" for a series of concerts. Address: Secretariat du Concours International de Chant de Toulouse, Donjon du Capitole, Toulouse, France.

**NORTHERN CALIFORNIA HARPISTS' ASSOCIATION AWARD.** For a Harp solo or a work for Harp in a solo capacity in combination with one or more instruments. Award: \$300. Deadline: Dec. 31, 1957. Address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

**VACHEL LINDSAY COMPOSITION TEST.** Auspices: Illinois Federation of Music Clubs. For a work for Mixed Chorus with piano and/or orchestral accompaniment. The work must be set to a text by Vachel Lindsay and is not to exceed 20 minutes. Award: \$500. Deadline: Aug. 1, 1957. Address: Robert Mueller, Illinois Chairman American Composition, Southern Illinois University, Carbondale, Illinois.

First prize winner of the Benjamin Award, offered annually to students at the Eastman School of Music for the best original composition of a tranquil nature, was **James L. Sutcliffe** of Charlotte, N. C. He received \$500 for the work "Gymnopedie".

## Ernest Bloch Awarded Henry Hadley Medal

The National Association for American Composers and Conductors held its annual awards reception and musicale at the Waldorf-Astoria on May 23. The Henry Hadley Medal was awarded to Ernest Bloch, composer, for his distinguished service to American music.

Additional citations for their contribution to the cause of American

music were given to Howard Mitchell, conductor of the National Symphony; Carlyle Floyd, composer of the opera "Susannah"; S. Lewis Elmer, president of the American Guild of Organists; David Cooper, of the United States Information Center; and Frank St. Leger, conductor.

A musical program which preceded the awards presented Valerie Lamoree, soprano; John Corigliano, violinist; Heida Hermanns and Charles Wadsworth, pianists; and the New York Philharmonic String Quartet.

## American Academy Makes Three Grants

A joint annual ceremonial of the American Academy and National Institute of Arts and Letters was held on May 22, in the Academy Auditorium in New York City. The musicians cited included Benjamin Britten, newly elected honorary member; Igor Stra-

vinsky, who was inducted into the academy; and Ernst Toch, a newly elected member of the institute. Arts and Letters Grants of \$1,000 each were awarded to Lukas Foss, Lee Hoiby, and Seymour Shifrin.

## Composers Alliance Presents Three Awards

Laurel Leaf Awards for distinguished service to American music have been awarded by the American Composers Alliance to Howard Hanson, conductor, composer, and director of the Eastman School of Music; the Juilliard String Quartet; and Oliver Daniel, director of contemporary music projects of Broadcast Music, Inc. Robert Ward, president of the Alliance, made the presentation on May 23. Mr. Daniel's contribution was regarded as so significant that the original scope of the award, intended for performing musicians only, was extended.

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# Books

**Bands of America.** By H. W. Schwartz. (Doubleday & Company, \$5.)

Various creative or interpretative high points in musical history are often given an epithet. We have had the golden age of singing, of piano performance, among others. Now, H. W. Schwartz has written the first comprehensive survey of another golden age—that of the American band. This new book should prove delightful reading as well as a valuable historical document for all who nostalgically remember this important segment of American musical culture.

Possibly, only the younger generation cannot remember the weekly band concert, which has faded gradually from the American scene, being replaced at various intervals by radio, the phonograph, and television. This is not to say that bands exist no more, for they certainly do, but they no longer play the same central role in the American community as before. And we can easily understand what an important force the band was in the United States by reading this book.

The history of the American band relates of many colorful and dominating personalities—Antoine Jullien, Patrick S. Gilmore, John Phillip Sousa, Giuseppe Creatore, Alessandro Liberati, among others.

## Firemen's Quadrille

It was the French-born Jullien who conducted memorable concerts in Boston and New York in 1853-54. His *pièce de résistance* was the "Firemen's Quadrille", which was climaxed by the concert-hall's ceiling bursting into flames and New York firemen putting out the fire. Patrick S. Gilmore organized the National Peace Jubilee in Boston in 1869 and there conducted a 1,000-piece orchestra and a chorus of 20,000 children. His version of the "Anvil Chorus" must have created a noise to end all noises, for he used 100 anvils, cannons, and the church bells of the city.

The latter is, of course, one of the most spectacular incidents of Gilmore's life. But, as Mr. Schwartz writes:

"Although less spectacular than previous periods in his life the years from about 1880 until his death in 1892 were probably Gilmore's most productive and influential. . . . The Gilmore band was the only touring band in the country, almost up until the time Gilmore died. Year after year, for nearly twenty years, Gilmore and his superb band brought to hundreds of communities the only first-class music they were privileged to hear."

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The book, as would be expected, deals thoroughly with the career of Sousa from his early boyhood to his death and explains convincingly why Sousa has become the symbol of American band music. Along with anecdotes about the man, Sousa's personality and how he worked with his men are interestingly conveyed.

The band business in the golden age also had its financial rewards. "In 1925 . . . Sousa had a guarantee in excess of half a million dollars for the tour but . . . he expected the total receipts to reach a million



John Phillip Sousa

Patrick S. Gilmore

dollars. . . . The largest guarantee on this tour was twenty thousand dollars for six days at Regina, Canada. In addition to the guarantee Sousa received a percentage of the gate."

Along with the major bands Mr. Schwartz has gathered details about many lesser organizations and conductors and gives a lively picture of the band movement in general, beginning around 1853 and continuing for the next 100 years. We get a good idea of the public's tastes and enthusiasms. In the book can be found details about the repertory, soloists, aspects of touring, how various conductors organized their bands in regard to instrumental grouping, and some handsome illustrations. All in all, Mr. Schwartz has made at least one reader wish he could have heard these bands of the golden age. —Frank Milburn, Jr.

## Books Received

(More detailed reviews of some of these books will appear in later issues of *Musical America*.)

**Producing Opera in the College.** By Louis H. Huber. (Teachers College, Columbia University, \$3.75). An excellent handbook which should be of great value to those working with college opera workshops. Included are discussions of virtually all phases of this work, from organization and publicity through coaching, rehearsals, stagecraft, accompanying, conducting problems and suggestions, etc. The writing is clear and compact, the thoughts those of an obviously experienced hand. 115 pp.



An illustration from H. W. Schwartz's "Bands of America". Pictured is the Boston Brass Band in 1851, playing over-the-shoulder instruments

**Basic Counterpoint.** By Harold F. Atkisson. (McGraw-Hill Book Co. \$5). A teaching text which goes from basic fundamentals through four-part writing and fugue form, discussing on the way the invention and *sinfonia* forms as well as criteria of style. Its method eschews the use of *cantus firmus* as outmoded and not helpful in developing functional contrapuntal thinking; similarly for old-fashioned C clefs and the like. The approach seeks to encourage a creative, compositional attitude from the start. Material is in compact, almost stark form—as rules of style—followed by suggested exercises. Without the help of a first-rate teacher—himself a master of counterpoint—to amplify its points, the book may be of limited value to the beginning student. 171 pp. Musical examples.

**Your Voice: Applied Science of Vocal Art.** By Douglas Stanley. (Pitman, \$7.50). A new, revised edition of a practical and scientific approach to voice development and retention, for singer, actor or speaker. Illustrated. 374 pp.

**Symphony Conductors of the U. S. A.** By Hope Stoddard. (Crowell, \$5). Thirty-four full-length biographies and over 400 thumbnail sketches of famous and less well-known conductors of America. 406 pp.

**The Clarinet.** By F. Geoffrey Rendall. (Philosophical Library, \$7.50). A history of the instrument with chapters on acoustics, tone and intonation problems, mechanism, construction, etc. Illustrated. 184 pp.

**Tonal Counterpoint.** By Leland H. Procter. (William C. Brown Co. \$3). A textbook by a member of the faculty of the New England Conservatory of Music. 157 pp.

**Festival of Opera.** By Henry W. Simon. (Hanover House, \$5). Act-by-act synopses and notes for 129 operatic works from Vecchi's "L'Amfiparnaso" to Walton's "Troilus and Cressida", drawn from the radio program, "Festival of Opera", conducted by Dario Soria, head of Angel Records. Preface by Mr. Soria. Illustrated by Fritz Kredel. 704 pp.

**The Enjoyment of Music.** By Joseph Machlis. (W. W. Norton & Co. \$5.95). A shorter version of the author's earlier book of the same

title, devoting less space to eras prior to Johann Sebastian Bach and more to later eras. 466 pp. Illustrated.

**Conversations with Casals.** By J. Ma. Corredor. (Dutton, \$5). A series of recorded discussions between the great cellist and a life-long friend. Introduction by Mr. Casals and an appreciation by Thomas Mann. 240 pp. Illustrated.

**Olin Downes on Music.** Edited by Irene Downes. (Simon and Schuster, \$5). A collection of over 170 reviews and Sunday articles by the late New York *Times* critic covering the years from 1906 to 1955. 473 pp. Preface by Howard Taubman.

**What to Listen for in Music.** By Aaron Copland. (McGraw-Hill, \$3.95). A revised edition of the composer's previous book, now including chapters on contemporary and film music, lists of recordings and books for further reading. 307 pp.

**New Beethoven Letters.** Translated and annotated by Donald W. MacArdle and Ludwig Misch. (University of Oklahoma Press, \$8.50). A collection of nearly 500 items including a few that were incomplete or defective in previous editions. 577 pp.

**From A to X.** By Max Winkler. (Crown Publishers, Inc. \$3). A personal history of the founder of Belwin, Inc., music publishers, who immigrated to this country in 1907 from what is now Rumania. Mr. Winkler is the author of "A Penny from Heaven". 178 pp.

**A History of Russian Music.** By Richard Anthony Leonard. (Macmillan, \$6). A guide to Russian music from the chant of the medieval Russian Church to the regimented art of the present Communist State, with detailed studies of the lives and personalities of the more celebrated composers. 17 illustrations. 395 pp.

**Woodwind Instruments and Their History.** By Anthony Baines. (Norton, \$6.50). A general technical and historical study of the woodwinds with sections on fingering, acoustics, tonguing and breathing, reeds and reed-making. Foreword by Sir Adrian Boult. Illustrated with 32 halftone plates and 78 line drawings.



## Boston

(Continued from page 23)

justice to the counterpoint. The chorales were sung gloriously. We had a superb quintet of soloists: Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Mack Harrell and James Joyce, basses.

Very much a novelty was the first performance anywhere, April 18, of a short opera, "Sterlingman", by the Boston teacher, composer, and critic, Klaus George Roy. The performance was a "simulcast" over the educational station WGBH, TV and FM. The book of "Sterlingman" comes from a satirical and wryly moral short story by the late Russian humorist, Arkady Averchenko. Roy wrote his own libretto.

There is a single situation, about two querulous and poverty-stricken old people visited by a stranger who tells them that a rich man, pretending to be a beggar, will call at their door. If they take him in, says the stranger, the rich man will send his butler around with a pot of money. As it turns out, stranger and beggar are a pair of specialized confidence men, but Jonathan, the husband, has had the forethought to steal a pistol from the beggar's pocket, with the view toward hocking it.

Sarah Caldwell of the Boston University opera department and David Davis of WGBH staged the work in a most experimental manner. The camera caught only the hands, never the faces, of the four characters. The score is bright and bouncy, not chained to the 12-tone style, and scored for flute, oboe, clarinet, bassoon and piano, the latter predominating. The four singers were John King, Gwendolyn Belle, Robert Mesrobian, and Herbert Gibson, and they did themselves credit.

—Cyrus Durgin

## Opera Festival In Kansas City

Kansas City, Mo.—The fifth annual Grand Opera Festival, which was included in the major Kansas City Philharmonic series, presented "Il Trovatore", March 14-16, and Bizet's "Carmen", March 21-23. Hans Schwieger, conductor, again proved his sterling qualifications as general music director.

Effective in their respective roles were Herva Nelli, Leonora; Nell Rankin, Azucena; Leonard Warren, Count di Luna; and Rudolf Petrak, Manrico. Others completing the cast included Catherine Infranca Kunesch,

After their recent concert the Eger Players meet backstage with members of the Oshkosh Civic Music Association. Left to right: David Lein, Judy Brink, Joseph Eger, Mrs. Ruth Bender Miller, Lucille Burnham, Sterling Hunkins, and Wesley Schneider, president of the Oshkosh association. Mr. Eger, Mr. Lein, Miss Burnham, and Mr. Hunkins are members of the Eger Players



Eugene W. King, Richard Jacobs, and Roland Gidney. The performance was received by the first night capacity audience with frequent bursts of applause.

The cast for "Carmen" included Mildred Miller, a stirring and impressive Carmen; Dorothy Wrenskjold, a vocally lovely Micaëla; Eugene Conley, a well cast Don José; and Louis Quilico, a picturesque and vocally sound Escamillo. Balancing the cast were Marcelle Bolman, Ruth Thorsen, Robert D. Lynch, Henry Cordy, and Luigi Velucci.

Stage director was William Wymetal; scenic designer, Peter Wolf Associates; Chorus director William F. Guthrie; director of children's chorus, Maree Murlin; and choreographer, Tatiana Dokoudovska. The Kansas City Philharmonic maintained a high standard of support under Mr. Schwieger.

Highlighting the Kansas City Philharmonic season that preceded the opera festival were weekly programs interestingly planned by Mr. Schwieger. Grétry's Ballet Suite from "Céphale et Procris", Berlioz's "Symphonie Fantastique", and Paderewski's Fantasia Polonaise for piano and orchestra, with Witkor Labunski, soloist, were performed. Mr. Labunski, a close friend of the late Polish pianist, had performed the composition many times in Europe. An ovation rewarded the soloist.

On Feb. 12, Claudio Arrau, who has appeared in Kansas City several times in the past, displayed his high standard of pianism with his performance of Beethoven's "Emperor" Concerto. The Bach "Brandenburg" Concerto No. 3, scored for strings and continuo, opened the program with Mr. Schwieger at the clavier. Elgar's "Enigma" Variations was also heard.

Another program, Feb. 19, offered Sibelius' Fifth Symphony and Brahms' Violin Concerto, Nathan Milstein, soloist. Mr. Milstein's performance was of his established technical and interpretative level.

The final symphonic program presented as soloist the young pianist, Daniel Barenboim, who stirred the patrons to a high degree of enthusiasm, with a brilliant performance of Kabalevsky's Concerto No. 3. The young pianist graciously performed a movement of a Mendelssohn concerto and also contributed a group of encores without orchestra accompaniment. Tchaikovsky's Overture-Fantasia, "Romeo and Juliet", and a group of works by Wagner closed the season's symphonic series, one that credits Mr. Schwieger and the orchestra with deserved accolades.

—Blanche Lederman

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## In the news 20 years ago

A quartet of Cincinnati May Festival soloists. After a performance of Beethoven's "Missa Solemnis" are, from the left, Frederick Jagel, Kathryn Meisle, Kirsten Flagstad, and Ezio Pinza



Stravinsky's newest ballet, "The Card Party", achieves its world premiere at the Metropolitan Opera House on April 27. Produced by the American Ballet, it was conducted by the composer and choreographed by George Balanchine. Oscar Thompson wrote: "This reviewer doubts whether the musical interest of the new ballet will place it beside 'Le Sacre du Printemps' and the suites from 'Petrushka' and 'The Firebird' as concert material."

Vaughan Williams comic opera "The Poisoned Kiss" is given its American premiere by the Juilliard School of Music on April 21.

Gustav Schützendorf, for 13 years a member of the Metropolitan Opera, dies in Berlin on April 27.

Walter Damrosch's opera "The Man Without a Country" is given its world premiere by the Metropolitan Opera Company on May 12. It is the 18th American opera to have its premiere at the Metropolitan and the first in a supplementary spring season. Of the work, one critic wrote: "Mr. Damrosch's score is that of an experienced and resourceful musician, but not one with any vital or even contemporary message to convey." Helen Traubel made a highly promising debut with the company as Mary Rutledge. "There may be a story to unfold in her subsequent appearances, particularly if she is found adaptable for Wagnerian roles."

Other notes of interest from the Metropolitan spring season. Rose Bampton made her first appearance with the company as a soprano, singing Leonora in "Il Trovatore". Those making Metropolitan debuts are Jennie Tourel, who sang Mignon; Robert Weede, Tonio; and Thomas L. Thomas, Silvio.

Sam Franko, violinist, conductor, and teacher, dies in New York on May 6.

Alban Berg's unfinished opera, "Lulu", is performed for the first time anywhere at the Municipal Theatre in Zurich on June 2.

Two noted music critics die within the space of a few days—W. J. Henderson, on June 5, in New York; and Richard Aldrich, on June 2, in Rome.

## Letter to Editor

### Audience Behavior

To the Editor:

I have a recollection of an editorial in one of your issues, on the subject of the habit of some concertgoers of leaving before a final number, and of other discourtesies to a performing artist.

Will you please refer me to the date of issue of these paragraphs, or other published comments on this subject. It would be worthwhile for us, I think, to reprint such comments in each of our programs in the hope that such reminders for the few thoughtless ones would be of value to our audiences, and to the artists.

Mrs. William DeLoss Love  
President,  
Berkeley Concert Association  
Berkeley, Calif.

(Bad manners at the Metropolitan Opera provided the subject of an editorial in the April, 1956, issue of MUSICAL AMERICA. This elicited a letter from one of our Australian correspondents, Biddy Allen, which was printed in the July, 1956, issue, on page 31.—THE EDITOR)

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## Thurber Fable Made into Opera

Hartford, Conn.—James Thurber's "Unicorn in the Garden", a modern fable previously translated into cinematic terms (a UPA cartoon), has been given an operatic treatment by Russell Smith, and the premiere was given by the Hartt College of Music on May 1 in Hartford.

Although it was billed as "An Opera in One Act", the brevity of this setting suggested that it might more appropriately be referred to as an operatic vignette. Yet the subject matter would hardly allow of attenuated treatment, and Mr. Smith has astutely kept the whole thing within reasonable limits.

There is a strong flavor of Menotti to this musical score. While the vocal line often gets rather heavily chromatic, the orchestral accompaniment provides a more conventional melodic foundation to the whole texture. This opera should make an excellent "curtain-raiser".

Under the stage direction of Elemer Nagy, the production was handsomely contrived to emphasize the witty and urbane humors of Thurber's fable. And Joseph Marra's functional setting, with the accent on simple lines and one-dimensional perspective, reflected the spirit of Thurber's own drawings.

### Paranov Conducts

Moshe Paranov kept the musical forces under tight rein and was fortunate in his principals, who were letter-perfect in vocal roles that sometimes made taxing demands. Richard Price was ideally cast as the Husband, and Clara Malizia matched his efforts as the Wife. Joan Lemelson, as the Psychiatrist, and Andrew Dirga, as the Policeman, were the other members of the cast.

To complete the double-bill, Hartt College presented Gounod's seldom heard "Philemon and Baucis". An outmoded work, it is acceptable today only in a highly stylized performance.

Mr. Nagy, who both designed and staged this production, evidently strove for the "style galant" and he was successful in respect to the simple, Grecian lines of his stage sets and the sumptuous costuming provided for the singing actors. It was only in the too ebullient performances of some of the principals that the production fell short of the requisite stylization.

Richard Price set an admirable example in his Jupiter, both in song and stage action. John Ferrante was an ardent Philemon, Elizabeth Humes a sweet-voiced Baucis, while Monroe Salzman sang acceptably but was too broadly comic as Vulcan. Mr. Paranov conducted the Hartt Symphony in this none-too-inspired score.

—George W. Stowe

## New Jersey Symphony Plans Second Festival

Millburn, N.J.—The New Jersey Symphony, in co-operation with the Paper Mill Playhouse, will again present a series of three concerts on Sunday afternoons this summer.

This second festival will again be under the direction of Samuel Antek, regular conductor of the orchestra, and will be presented at the Paper Mill Playhouse in Millburn, N.J., at two-week intervals on June 16, June 30, and July 14 at four o'clock.

The orchestra closed its 35th season on April 29 and 30 at the Orange High School, and the Mt. Hebron School, Upper Montclair, respectively. Margaret Harshaw, soprano, was the soloist.

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## Schools and Studios

In marking its 100th anniversary, the **Peabody Institute** televised various classes in progress to give the public a view of the school in action. Telecasts originated from the Peabody Library, the Conservatory, and the Preparatory Department of the Conservatory.

Two students in the **Northwestern University** music school have won awards for their performance in violin. Paul Carlson was winner of the Young Artists Contest sponsored by the Society of American Musicians, and Sandra Sizer received the Farwell Award Scholarship of \$350 for placing first in a contest sponsored by the Musicians Club of Women of Chicago.

The **Juilliard School of Music** held its commencement exercises on May 31 in the Juilliard Concert Hall. Two dancers and 128 musicians received diplomas and degrees from President William Schuman and Dean Mark Schubart. Douglas Moore, composer and chairman of Columbia University's Music Department, spoke on Opera in American Culture.

**Lonny Epstein**, pianist and faculty member of the Juilliard School, received a special award from the Mozarteum in Salzburg.

**Frederick Prausnitz**, Assistant Dean of the Juilliard School, has recently returned from Europe where he conducted the Vienna Symphony in the first European performance of William Schuman's "New England Triptych" on April 12. He also conducted Peter Mennin's Symphony No. 6, and Wallingford Riegger's "Dichotomy" in Zurich for broadcast over the Swiss Radio.

The Intercollegiate Opera Workshop, a collaborative effort of the music departments of **Carnegie Institute of Technology, Chatham College, Duquesne University, Mount Mercy College**, and the **University of Pittsburgh**, offered two performances of Mozart's "The Magic Flute" on May 3 and 4. The ninth summer ses-

sion of The Opera Workshop will run from Aug. 5 to Sept. 4, and will be under the direction of Boris Goldovsky. The Laboratory School of Music will offer its Second Summer Music Camp June 24 to Aug. 2, on the campus of Chatham College.

The Saturday Consort, a group of Pittsburgh musicians specializing in the playing of renaissance and baroque music, has been appointed to the staff of the University of Pittsburgh's department of music.

The Summer Harp Colony of America will open its 27th season in Camden, Maine, on June 10, under the direction of its founder, **Carlos Salzedo**.

**Frederick Fennell**, conductor at the **Eastman School of Music**, was awarded the honorary degree of Doctor of Music by the Oklahoma City University on May 31.

The first concert in Rochester of electronic music, entitled "Sonorama: Music of the Sound Spectrum", was scheduled to take place on May 18, in Kilbourn Hall, at the Eastman School of Music.

The Opera Workshop of the **Cleveland Institute of Music** will run from June 24 through Aug. 10. Fred Popper will be director, and Elsa Findlay, stage director.

Eric Wicks, violinist and a student of **Alfred Tromeel**, performed the Beethoven Violin Concerto with the Manhattan Orchestra, Jonel Perlea, conductor, at the **Manhattan School of Music**, on March 26.

**Alton Jones**, pianist, will hold his fourth Summer Master Class from July 2 to Aug. 10, at his New York studio. In addition to private lessons, there will be weekly lecture-performance classes. This season Mr. Jones has served as a judge for auditions of the John Hay Whitney Foundation, National Federation of Music Clubs, and the Music Education League. A recent recital appearance

People active in the Community Concert Association of Staten Island, N. Y., pose before a billboard donated to the membership campaign by the Richmond Poster Advertising. From the left: Ann O'Donnell; Robert Regan, president of Staten Island Community Concerts, and daughter; Raymond C. Fingado; Marjorie Fabregas; Mrs. George Boelger; Mrs. Richard F. Daly; Mrs. Jacques Noel Jacobsen; Mrs. Rita Moore; P. J. Dunn, president of the company that donated the sign; Mrs. Regan (Eileen Farrell), member of the Staten Island Community Concerts board of directors; Judge Richard F. Daly; and Marinus Verkuil

Jim Romano



Blakeslee-Lane

A scene from "Les Sylphides" as produced by the Peabody Ballet Company, May 10 and 11, at the Peabody Conservatory of Music in Baltimore. Guest artists are **Moscelyne Larkin** (left), formerly of the Ballet Russe de Monte Carlo, and **Michael Maule**, of the Metropolitan Opera Ballet. **Alice Miles** (right) is an artist-student at Peabody. **Carol Lynn** heads the dance department at the school, and **Dale Schnert** is director of the Modern Dance Group

in Rockville Centre, L. I., was sponsored by the Nassau Conservatory as a benefit for its scholarship fund.

The **Boston Conservatory of Music** presented five scholarship benefit performances of the musical play, "Finian's Rainbow", in May. Later that month the Boston Dance Theatre performed three ballets, "Sonata", by Rossini, "Swan Lake", by Tchaikovsky, and "El Amor Brujo" by Falla.

The **Aspen Music School**, Aspen, Colo., has been the recipient of a \$15,000 grant by the **Eda K. Loeb Fund** of New York. The grant was given for the development of chamber-music ensembles and the training of string players, and will be used largely for scholarships for young string players and small college chamber music ensembles. The Aspen Music School will open its eighth annual nine-week session on June 24.

The **Dolf Swing Studio** offered a formal recital on June 3 and an informal one on June 4.

### Philadelphia School Holds Commencement

Philadelphia. — The Philadelphia Conservatory of Music, Marie Ezerman Drake, director, held its annual concert and commencement in the Bellevue-Stratford Ball Room, the evening of May 27, with a large audience in attendance.

The program opened with a work by Helen L. Weiss sung by the Conservatory Chorus, Allison R. Drake, director, and Anita Hollenbach, accompanist. Boyce's Symphony No. 8 followed, played by the Conservatory Orchestra, Boris Koutzen, conductor. The soloists included Stanley Shapiro, pianist, in Chopin's F minor Fantasia; Anna Marie Cisale, soprano, and Lois Sayers, contralto, with John Carlin, accompanist, in the Flower Duet from "Madama Butterfly"; Mary Ann Guenther, in Handel's Concerto for Harp; and Janet McCarron, in Boccherini's B flat major Cello Concerto. The musical part of the program closed with Bach's Concerto in A minor for Piano, Flute and Violin, in which Mignon Linck, Hendrik Drake and Barbara Booth participated.

The evening concluded with an address by Willem Ezerman and presentation of diplomas. The honorary degree of Doctor of Music was conferred upon Elaine Brown and Edna Phillips.

### National Symphony Young America Series

Washington, D.C. — The National Symphony has completed the second

year of its Music for Young America series. This year 28 free concerts for visiting high school students were played between April 17 and May 21. The concerts were made possible through a gift from Mrs. Merriweather Post. A total of 291 students from 42 states entered the Merriweather Post Contest for high school musicians, and 12 quarter-finalists came to Washington to play with the orchestra. Susan Starr, 15, of Philadelphia won the first prize of \$2,000, and Tong-Il Han, 15, of Korea, now studying in New York City, received \$500 as runner-up.

### Symphony-University Workshop in Capital

Washington, D. C. — The National Symphony instituted two Symphony-University Workshops, for the first time anywhere, in Constitution Hall, on May 10 and 19. Qualified university student musicians conducted, had their compositions performed, or performed as soloists with a top caliber orchestra. The workshops were planned by Howard Mitchell, conductor, and Ralph Black, manager, in cooperation with the music department heads of American, Catholic, Howard, and Maryland Universities, all Washington area schools.

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## Janacek Opera Presented In UCLA Spring Festival

Los Angeles. — Leos Janacek's "Jenufa" was given by the opera department of UCLA under the direction of Jan Popper in Royce Hall on May 4 and 5. These were quite likely the first American performances of the work since it was given at the Metropolitan Opera in 1924-25, with Maria Jeritz and Margaret Matzenauer in the principal roles.

"Jenufa" is a difficult work for student forces, but the performance was able enough to prove why the opera has more or less steadily maintained itself in the European repertoire. Janacek's music was in advance of its time in its economy and directness, and the folk elements give it something of the primitive and rugged character of Mussorgsky.

Page Swift sang the title role with admirable identification and forceful vocal resources. Barbara Patton, as Aunt Buryja, offered a characterization of strong dramatic force and brilliant vocal abilities. Other roles were sung by Pauline Law, Lotfallah Mansouri, Alfred Jensen, Robert Peterson, Alan Scott, Patricia Palmer, Carolyn Gibson and others. Mr. Popper conducted with great authority, and the student orchestra and chorus acquitted themselves ably.

The foregoing was part of UCLA's spring festival, the other most important event of which was Bach's "The Passion According to St. Matthew", in which Roger Wagner conducted the University A Cappella Choir and University Symphony. The work was given in its entirety, with a dinner intermission separating the two parts. Mr. Wagner obtained superb results from the chorus, which was equally convincing in the extended fugal ensembles, the short dramatic interjections, and the chorales, the last beautifully varied in expression and tone color. Most notable of the soloists was Marilyn Horne, who sang the soprano part with great beauty of tone, impeccable musicianship, and remarkable flexibility in the florid passages. Richard Levitt brought taste and clarity to the role of the Evangelist; David Glissmann was dignified as Christ, and other roles were sung by Caryl Porter, Alfred Jensen, Roy Siefert, Ned Romero, Lawrence Pack, Martin Burkhead, Robert Oliver and others.

### Philadelphia Orchestra Visit

The Philadelphia Orchestra, under the direction of Eugene Ormandy, gave two concerts in the Los Angeles area in the course of its transcontinental tour, playing in Shrine Auditorium on May 24, and in Pasadena Civic Auditorium on May 25.

The Shrine program was more or less conventional, constituting of Brahms's "Academic Festival Overture", Strauss's "Don Juan", Roy Harris's Third Symphony, and Tchaikovsky's Fourth Symphony. When the audience of 4,200 demanded an encore, after a uniformly brilliant performance, Mr. Ormandy called Danny Kaye from the audience and turned the orchestra over to him for "Stars and Stripes", with attendant clowning.

A capacity audience heard the Pasadena concert under much better acoustical conditions, with a powerful reading of Prokofiev's Fifth Symphony as the central part of a program that also listed the overture to Wagner's "Die Meistersinger", Dello

Joio's "Epigraph", and the second suite from Ravel's "Daphnis and Chloe".

For Erich Leinsdorf's appearance with the Los Angeles Philharmonic on March 7 and 8, he introduced Prokofiev's Symphony No. 6, to the local public. The conductor gave this such a complete performance, so full of vitality and color, that one can only wonder why this work has not gained a more secure foothold in the repertoire.

Gregor Piatigorsky was the soloist in Dvorak's Cello Concerto, playing this test piece with great eloquence and fire, and with supreme command of the resources of his instrument. Mr. Leinsdorf opened the program with a deftly atmospheric reading of the Prelude to Mussorgsky's "Khorvanchina".

Dame Myra Hess was the soloist at the concerts of March 21 and 22, with John Barnett, the orchestra's associate conductor, in charge. Miss Hess gave a warmly definitive and profoundly human reading of Beethoven's Piano Concerto No. 3, scaling it to chamber-music proportions but endowing it with such luminosity that the whole work glowed with sheer poetry. Mr. Barnett and the orchestra accommodated with a carefully scaled accompaniment. The program opened with Arriaga's Sinfonia a Gran Orquestra in D major, which proved to be a dull episode despite the conductor's careful performance, and closed with Stravinsky's "Le Sacre du Printemps", which Mr. Barnett managed very ably.

### Boulez, Stockhausen Works

The final program in the current Monday Evening Concerts series, on March 11, attracted a large audience to hear Pierre Boulez conduct his "Le Marteau sans Maître" and to listen solemnly to the collection of assorted sound effects that comprise Karlheinz Stockhausen's electronic tape composition "Gesang der Jünglinge". Boulez's work obviously is based on a high degree of internal organization, but to the ear, which cannot follow the mathematical permutations, it is meaningless and irksome. Catherine Gayer sang the soprano solo. To begin the program Robert Craft conducted a quintet of voices in a euphonious reconstruction of Thomas Tallis' "Lamentations I and II".

In a season sadly short in recitals by ranking artists, the recitals of Myra Hess, on March 25; Leontyne Price, on March 23; Marian Anderson, on March 16, all in Philharmonic Auditorium, and Lois Marshall, in the Pepperdine College series on March 12, were all notable events of the first order of musical importance.

Alfred Wallenstein returned to the Los Angeles Philharmonic to lead the final three subscription concerts of the season as well as a number of touring engagements. Mr. Wallenstein's first program, on March 28-29, introduced the suite from Bartok's "The Miraculous Mandarin", a score so excitingly effective that it is cause for wonder that it had not entered the repertoire long before this. The remainder of the program, consisting of the overture to Weber's "Der Freischütz", the Suite No. 2 from Ravel's "Daphnis and Chloe", and Brahms's Symphony No. 1 in C minor, was played with the sharp



incisiveness and meticulous musicianship characteristic of Mr. Wallenstein's conducting.

The concerts of April 4-5 had Artur Rubinstein as soloist in Brahms's Piano Concerto No. 2. Mr. Rubinstein offered an interpretation of imposing breadth and authority. Mr. Wallenstein gave a first local hearing to Samuel Barber's "Medea's Meditation and Dance of Vengeance", which he performed with strong appreciation of its theatrical and dramatic elements. Schumann's Symphony No. 1 in B flat opened the program in a well paced and sensitive reading.

#### "Salome" Excerpts

The final concerts of the season on April 11-12 presented excerpts from Strauss's "Salome", beginning with the "Dance of the Seven Veils" and continuing to the end of the opera. Phyllis Curtin made her debut here in a well-controlled interpretation of the title role, revealing notable dramatic gifts and vocal resources of a high order. David Lloyd was successful in projecting Herod's perturbation and disgust, and Frances Bible was an expressive Herodias. The orchestra under Mr. Wallenstein gave a seething performance of the score. The conductor also introduced William Schuman's "New England Triptych", based on anthems by the 18th-century American composer William Billings. It impressed as a work of vital substance and brilliant orchestral dress, and enjoyed an unusual success with the public. A clean-cut reading of Beethoven's Fourth Symphony completed the program.

Carlisle Floyd's "Susannah" was given a first West Coast hearing by the opera department of the University of Southern California under Walter Ducloux's direction on April 5, 7, and 10. Despite an excellent performance the work did not fully live up to its advance reputation, for the heavily scored music and the lack of expressive melody did not always seem appropriate to the simple folk tale. Leading roles were sung by Maralin Niska (alternating with Nancy Foster), John Maloy (alternating with Howard Sutherland), William Vennard, Neil Anstead, James

Gibbons, French Tickner, Milton Briggs, Ray L. Arbizu, Carl Schultz, Marion Oles, Gloria Fouts, Sally Sherrill, Elizabeth Mosher, and Sharon Bliss. Mr. Ducloux staged the work effectively and also conducted ably. The sets and costumes of John Blankenship were appropriate and atmospheric in mood.

—Albert Goldberg

### Dello Joio Wins Pulitzer Prize

The 1957 Pulitzer Prize has been awarded to Norman Dello Joio for his score "Meditations on Ecclesiastes". Mr. Dello Joio, who was born in New York on Jan. 24, 1913, began the study of piano and organ with his father, Casimiro Dello Joio. He studied composition at the Institute of Musical Art and the Juilliard School, and was a pupil of Paul Hindemith at Yale University.

He received Guggenheim Fellowships in 1944 and 1945, and in 1946 was awarded a grant of \$1,000 by the American Academy of Arts and Letters. In addition to orchestral, choral, and chamber music works, Mr. Dello Joio has written ballet scores for Martha Graham and the Ballet Theatre, and two operas based on the trial of Joan of Arc. The second, "The Trial at Rouen", had its premiere April 8, 1956, by the NBC-TV Opera. In 1949 he received the annual orchestral award of the Music Critics Circle of New York, for his Variations, Chaconne, and Finale.

### Gorin To Reappear As Brigham Young

Igor Gorin will perform for the seventh consecutive season the role of Brigham Young in the musical pageant "All Faces West" at the annual festival in Ogden, Utah. He will sing the role, which he created, on July 12, 13, and 14. Mr. Gorin will also appear on "The Telephone Hour" on June 17, and at the Robin Hood Dell on July 4. Recently he sang in "La Traviata" as the elder Germont on the NBC Opera telecast, and has been invited to tour with the company in the same role.

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